

WEST POINT CADET CHAPEL

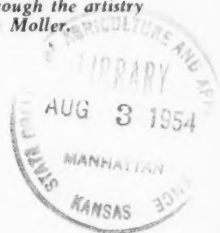
Left-chancel as photographed by Charles E. Knell, one of the world's greatest masters of architectural photography; the organ is a masterpiece that came into being solely through the artistry and persistence of Frederick C. Mayer; most of the work was built by Moller.

The American Organist

JULY, 1954

Vol. 37, No. 7 - 30¢ a copy, \$3.00 a year

This issue on the press July 16, 1954





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Of all the phases in the creation of a fine pipe organ, probably the most crucial is that of voicing the pipes. To "voice" is to "make speak," and that is exactly what the highly-skilled specialist in the illustration above is doing. By delicately adjusting various parts of the pipes, he can bring the tone of each—first alone, then in ensemble—to its proper timbre and responsiveness.

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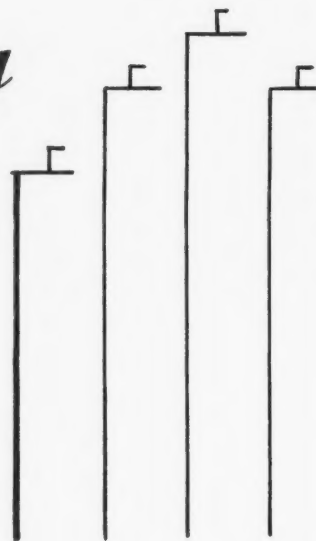
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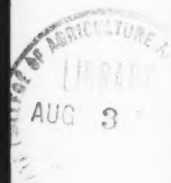


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REPERTOIRE AND REVIEWS

General Service Music

*AW—Ancient-ar.Thomson—"My Shepherd will supply my need," G, 7p, pu, me, Gray 18c, Psalm text, smooth melodious music, sane harmonies, for good choirs and educated congregations.

A8—Carl E. Mehl—"Carillon Song," G, 6p, pu, me, Schol-in 20c, text by Composer, a praise anthem with alleluias, fluent agreeable music everybody will like.

*A8—Bossi-ar.Bedell—"Hymn of Praise," G, 7p, md, Grand Orgue 25c, contrapuntal style, on the hard side here & there when the parts go their own way without much regard for where the others are; all is 4-part until the final two pages of amens.

A—Gladys Snell Davis—"Want to be like Daniel," F, 3p, pu, me, Presser 15c, text by Composer; though not a Negro spiritual it would fit well only in a service with them, because of rhythmic aspects; everybody will like it.

A5M—Richard T. Gore—"Lord God of Hosts," F, 6p, me, Gray 18c, S.Knapp text, unison passages alternating with harmony; last page adds a descant for high voice.

A—Carl Halter—"Come Holy Ghost," Am, 2p, e, Concordia 16c, antiphon for Whitsuntide, a setting with all emphasis on the words, rhythms melodies harmonies all ignored for the sake of the text.

A—Hans Leo Hassler—"We all believe in one true God," 3p, pu, e, Presser 15c, written three centuries ago and has a flavor well worth sampling in these days, severe but none the less appealing music; better have a good choir even though the notes are not difficult.

AW2—Robert Wilson Hays—"A Child's Prayer," F, 3p, e, Gray 16c, L.W.Hays text, for children's day, unison or 2-part women's voices, but the music doesn't flow along naturally enough for children to try to sing it.

A—John Huston—"O sing unto the Lord," Bf, 12p, o, me, Gray 20c, Psalm text, music of lofty intent, sometimes a bit labored, but probably redeemed by the things a competent organist will do with the accompaniment; it's the kind of a union of organ—the one ideal church instrument—and adult chorus—the one ideal choral medium. And anyone may quarrel with that to his heart's content. The aim is right and the music successful enough to get across.

*A5J—Matthews-ar.Goldsworthy—"Come to my heart Lord Jesus," Ef, 7p, m, Belwin 15c, E.Elliott text, the lovely old hymntune done over for combined adults and juniors, the latter supposed to take the melody; it will work equally well without children; the average non-liturgical congregation will delight in it.

A—Daniel Moe—"A Joyful Psalm," 14p, md, J. Fischer & Bro. 30c, Psalm 95, one of the favorite Psalms given an entirely different setting, using clashing chords for effect when he needs something he cannot otherwise put into his music; this is different, so look it over for yourself.

*A—Netherlands-ar.Creston—"Prayer of Thanksgiving," D, 7p, e, J. Fischer & Bro. 20c, a melody everybody knows and likes, in a special treatment by Paul Creston which is quite different from all the other available versions. The title is totally confusing on this old number; it has nothing whatever to do with thanksgiving: it's much more a song of petition with an element of praise, for any normal Sunday through the year.

A—Kaspar Othmayr—"Lord as Thou wilt deal Thou with me," C, 6p, pu, me, Presser 18c, ancient text, ancient music, solemn and slow-moving, true church music from the good old days before extravagances displaced conformity to rules; only for serious services.

A—Joseph Roff—"Thou art my life," Dm, 7p, pu, md, Canyon 22c, F.Quarles text, good music in serious mood, founded on a smooth melody-line with the under-voices largely for supporting harmony—the limitation of almost all current

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"Few organists have arisen in any country, even where organ music has large numbers of admirers, whose fame has lasted beyond their own day.

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"The recordings heard on this disc have special significance for two reasons: they were made in 1930, in which year, on November 23rd, Farnam died in New York City. And they are thought to be the only recordings of any kind which he ever made. Thus a name already surrounded with the legendry of genius is, through the wonder of modern recording skills, given new means of immortality."

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the original registration into corresponding stops on the organ of St. John's, West Hartford, an *AUSTIN 3-41*. The organ records have then been played on that organ and phonograph recordings made of this playing. It is entirely accurate to say that the spirit as well as the letter has been captured.

To those who have had to take the legend of his supremacy on faith, is now given the opportunity of hearing Farnam so realistically that a group of his pupils, listening to these records, when asked "Does it not seem as though he were here, personally?" replied "Almost too much so."

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writing; nothing extravagant or forced, so it's wholesome for the services.

A5—Noah F. Ryder—"Prayer," Ef, 3p, e, J. Fischer & Bro. 15c, R.J. Brown text, a lovely churchly melody set in hymn style, then as soprano solo over hummed chords, finally the first materials again; a reverent piece of music to reach every heart and add perceptibly to the beauty of the service; any choir can do it and every one should.

AW2—C. Albert Scholin—"Spirit of God," G, 4p, e, Scholin 18c, G. Croly text, a simple tune for the sopranos, the contraltos singing a part below it so all the women can be heard; good music for warm-weather services.

*A—Shrubsole-ar. Cartford—"All hail the power of Jesus' name," C, 3p, pu, me, Augsburg 15c, E. Perronet text, and a fine piece of practical music, sounds like a hymn, uses unisons effectively; not easy to set an old familiar hymn-text and make a congregation rejoice to hear the new choir setting of something they'd normally rather be singing for themselves; but this is fine stuff for every choir.

A—Christopher Tye—"To our Redeemer's glorious name," G, 4p, pu, me, Concordia 18c, A. Steele text, a rather grand old thing showing, in part, how to avoid dying on the ends of phrases and sentences, also how to recognize the fact that voices can be and should be independent of each other, the three under ones not being slaves to support the top line. And it makes good music as well as good sense. No wonder old Tye's music, some of it, outlived him by centuries.

A5—Camil Van Hulse—"In Thee O Lord do I put my trust," Bf, 8p, o, s, e, Gray 18c, Psalm text, real organ accompaniment, and a good anthem, though Mr. Van Hulse will some day prevent his organ from copying the soprano melody as often as it does here, put choir and organ together as two separate and equally competent instruments, and when he does that, church music will take on new significance. By having an organ accompaniment, and keeping it honestly organ as much as he does here, he's on the right track, as is also the publisher who engraves it just that way. Why should church music continue to be as childish as it always has been among anthem-writers? Let's grow up and take the church service seriously.

Organ Music Reviews

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from materials sent him for review

Herewith are four organ pieces in the St. Cecilia and one in the Contemporary series by the H. W. Gray Co., the only organ pieces thus far received for review.

Dr. Norman Coke-Jephcott—Bishops' Promenade, Bf, 3p, e, 75c. Here we experienced a shock, for the Composer is not the great contrapuntist and strong anthem-maker we have known. He has gone to the other extreme and produced a short simple organ piece of first-grade type, which Miss Soosie can memorize in a few minutes. A brief slow theme of 8 measures repeats four times, with another short 8-measure theme binding the whole together. Perhaps the number is Dr. Coke-Jephcott's opinion of bishops. At any rate, it is making simple music with a vengeance. But hundreds of smaller churches will use it gladly.

Dr. Clarence Dickinson—Exaltation, E, 5p, e, 75c. Dr. Dickinson has also reacted against the modern trend, and gives us a delightful melody, with counterbalancing theme in the left hand. A second movement in stronger manner builds up a stunning climax.

S. Drummond Wolff—Flourish for an Occasion, G, 6p, m, 75c. An apt title; but Flourish and Air would more fittingly describe it. A delightful march for any joyous or festal occasion. It would be delightful as a wedding postlude.

By this time I began to feel cheated. Not a dissonant phrase had I encountered. I turned with great expectations to

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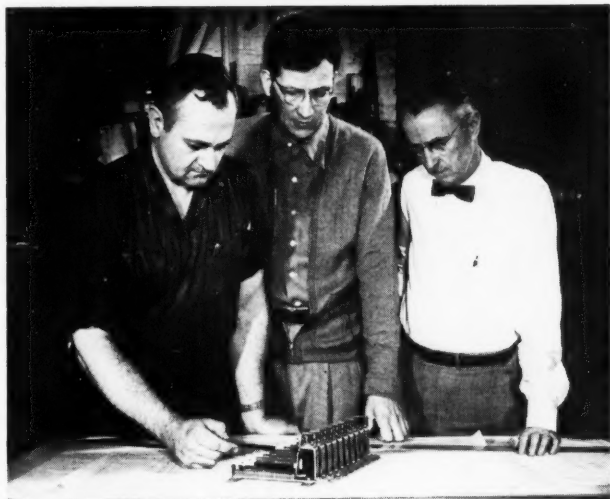
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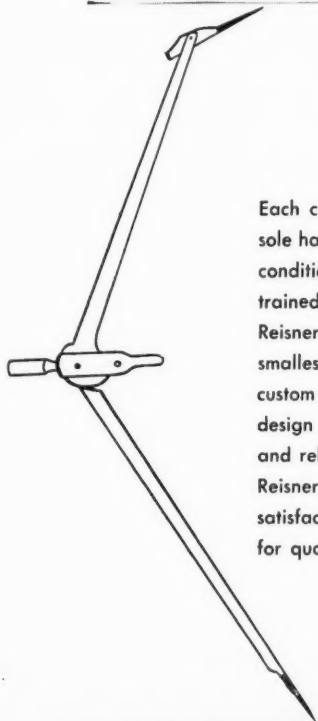
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ATTENTION TO DETAIL FOR BEAUTY AND FUNCTION



THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

Searle Wright—Prelude on Greensleeves, G, 4p, e, 75c. But Mr. Wright, of all people, let me down. I felt ill-used. If one cannot count on a few dissonances from Mr. Wright, where should one look for them? But he treats this lovely old carol without modernity. The melody is in the left hand, with quietly moving Pedal, and a sparkling tinkle in the right hand. The Pedal and left hand then exchange, with a series of sixths in the manuals. Clever, yes, but grateful. And as this number should be treated. Maybe he has located the girl My Lady has been trying to find for him all these years.

To sum up, here are four useful organ works for the large 80% of organists, works which will give joy to the performer and pennies to the publisher. One can conceive of Mr. Gray's saying, "I have published your great brain children. Now give me some music for general consumption."

Mario Castelnuovo-Tedesco—Fanfare, C, 7p, d. This is of the same type as many of its Contemporary predecessors, acid, unorganistic—paper music in short, which, like children, should be seen but not heard. Let us explain why. The work is in two sections. In the first portion, 3 pages, I counted 32 major-sevenths in a row (incidentally the number is supposed to be written on the twelve-tone row). In the second section, the chords are inverted, and this time we counted 72 seconds consecutively. If it is necessary to do this in order to use the twelve-tone row, then let us reserve the latter for the cornfield or the cabbage-patch. This would seem to be the case of a fine composer (whose music we have enjoyed) having been told by someone that anything goes in organ literature provided it is cacophonous enough. And possibly the Gray Co. felt the number should be published as an antidote to the other four. If you are still of a mind to see it, you can secure a copy for 90c.

NOTE TO PUBLISHERS

If any publisher wants his anthems and organ music known to our readers he will indicate it by his advertising, and after he has thus done his share to make his music known, it is T.A.O.'s duty and pleasure to present reviews, as independent and free as is humanly possible. For review purposes, organ music must be sent to T.A.O. office and anthems also should be sent; but since Mr. Goldsworthy's reviews have special merit, T.A.O. will send him such anthems as it receives, but not the organ pieces; all our publishers have been notified of this. If more than one publisher sends him also the organ pieces, his organ-music reviews will be continued; otherwise he will review only choral works.

THREE CANTATAS

By a too-modest subscriber—not for publication

"May I submit a few details about the three cantatas mentioned in Norman Z. Fisher's program on p.62 of February issue, inasmuch as Mr. Fisher apparently did not describe the works?

"My Jesus is My Lasting Joy' is the shortest of Buxtehude's cantatas; it consists merely of two verses of a simple but beautiful hymntune for soprano solo, organ, and two violins. Violins really make the number. They are added by the Dickinsons, not Buxtehude. A most attractive number; no suggestions of the graveyard. H.W.Gray Co.

"Open to Me Gates of Justice' is a 1953 new edition in English and Latin by Peters, well edited by Walter E. Buszin. It is for alto, tenor, bass soloist, organ, and two violins and possibly cello. It is a more elaborate work than the foregoing but extremely sonorous and appealing.

"The Luebeck 'Christmas Cantata' is published only in German to my knowledge. It is for two sopranos, possibly more, organ, two violins, and cello. Extremely beautiful.

"All these works were written for very limited resources and seem to me suitable for parish churches. I believe you would like the first one." (And we like the information but don't like the modesty that forbids credit to our

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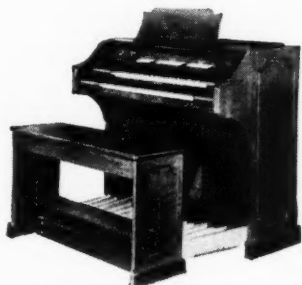


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THE BULLIARD REPORT ON TEACHING

Edited by William Bulliard.
1948, 215 pages, cloth-bound, Norton Co., \$5.00. A book for all who seriously teach any branch of music. Bulliard, some of us think, suffers from an overabundance of money, so it can hire the biggest names in music (as a general rule). Possibly such top-flight musicians have already forgotten that music exists not at all for musicians to dissect but entirely for laymen to enjoy. Anyway you won't mind a wealthier conservatory than Bulliard and what they do there should be important to you if you are a professional teacher.

BASIC ORCHESTRATION WORKBOOK

A book by Deane & Johnson.
11x15, 60 pages, 8x10, 40 pages, W.C. Brown Co., Dubuque, Iowa, \$3.75 for the two, a rather new and practical way to learn how to orchestrate, the one being a workbook of manuscript paper, each sheet partly filled in as a guide, the other an explanation of orchestra instruments and what the student should know about them, with problems detailed for the student to solve by his scoring in the other. Learning to orchestrate effectively is about as tough as learning to register on the organ, in both cases very few ever learn, they're content to do something and hope for the best. Cramping the head with a lot of facts and then trying to dig out the specific fact needed at the moment is the wrong way, much better to actually do simple jobs, adding one step at a time, accumulating both knowledge and skill from month to month. If anyone wants to learn orchestration, we can't think of a better way, it will be hard work, but all on the most practical side.

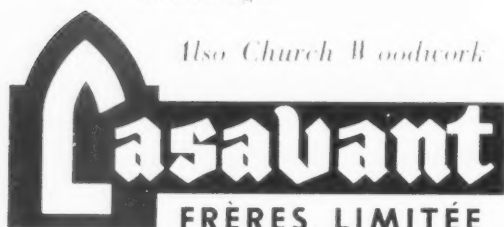


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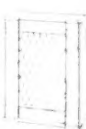
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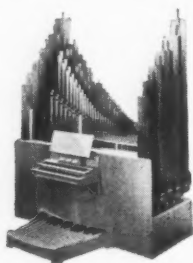
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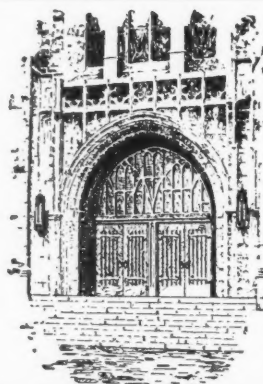
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement

A—Anthem (for church).

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. M—Mother's Day.

C—Christmas. N—New Year.

E—Easter. P—Palm Sunday.

G—Good Friday. S—Special.

L—Lent. T—Thanksgiving.

After Title:

c. q. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. l. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o. u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3 part writing, etc.

A. f. B. m. C. s.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher.

Instrumental music is listed with composer's name first, vocal with title first. I. A. O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Woman's

off—Offertoire. voices.

o—Organ. 3p.—3 pages etc.

p—Piano. 3p.—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 37

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No. 7

EDITORIALS & ARTICLES

West Point Cadet Chapel.....	Cover-Page.....	197
West Point Cadet Chapel.....	Frontispiece.....	210
Kicking Often Does Good.....	Editorials.....	218
Farnam Lives Again.....	By Phonograph Disk.....	216
Poem: Nothing is Worse.....	By a Chorister.....	230

THE ORGAN

Before and After.....	Photographically.....	218, 219
Stoplist Abbreviations.....	T.A.O. Standards.....	215
West Point Cadet Chapel Organ.....	Dr. Charles E. Billings.....	211
Organs: Chicago, First Lutheran.....	Wicks.....	c220
Longview, First Baptist.....	Aeolian-Skinner.....	m222
New York, Cathedral St. John.....	Aeolian-Skinner.....	p199
West Point, Cadet Chapel.....	Moller.....	cp197, p210, as211, b217

CHURCH MUSIC

Brick Presbyterian, New York.....	Service Details.....	221
Calendar for 1954-55.....	Church Year Schedule.....	219
Cantatas & Oratorios.....	Last Season Performances.....	228
Various Notes.....		224

RECITALS & RECITALISTS

Advance Programs.....	Past Programs.....	224
Various Notes.....		229

NOTES & REVIEWS

Laborunion Notes.....	224, 230	Repertoire & Review, 200:	
Obituaries.....	227	Anthems.....	200
Orchestras.....	229	Three Cantatas.....	204
Palmer Christian Speaks.....	222	Sowerby's "Christ Reborn".....	206
Phonograph Recordings.....	201, 216	Books.....	206
Summer Courses.....	224	Mr. Goldsworthy's Column.....	202
T.A.O. Notes.....	215, 225, 227, 230		

PICTORIALLY

Before & After.....	Listening to a Mixture.....	218, 219
Bombarde.....	Aeolian-Skinner.....	m222
Console Example.....	Casavant.....	c206
Console Example.....	Reisner.....	c203
Toning Metal Pipes.....	Moller.....	m198

PERSONALS

Billings, Dr. Charles E.....	*213	McIlwraith, Isa.....	c221
Carty, Fred M.....	*198, 230	McManis, Charles W.....	*218, *219
Christian, Palmer.....	222	Merrill, Dr. William Pierson.....	c227
Cleary, Michael H.....	c227	Moller, Dr. M. P.....	*h225
Demessieux, Jeanne.....	*t223	Peragallo, John.....	224
Downey & Johnson.....	r206	Petrillo, James C.....	224
Dunham, Rowland W.....	r208	Piston, Dr. Walter.....	h227
Dupre, Marcel.....	p228	Royall, Anne Du Pre.....	n225
Farnam, Lynnwood.....	201, 216	School of Sacred Music.....	225
Fischer, Minnie Adams.....	c227	Simmons, Marion E.....	c227
Frery, Wayne.....	*229	Sowerby, Dr. Leo.....	r206
Haydn.....	228	Todd, David H.....	*218, *219
Juilliard School.....	206	Williams, Bruce M.....	p225
Kraft, Dr. Edwin Arthur.....	*h227	Williams, Julian R.....	h225
Maye, Robert B.....	p225	Wood, Dorothy.....	224
Mayer, Frederick C.....	211		

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WEST POINT CADET CHAPEL

Right-chancel, another Charles E. Knell photographic masterpiece done for these pages and provided by M. P. Moller Inc., builder of the organ; the book of rules says Mr. Mayer has reached retirement-age but the whole world of music that knows he is even a greater artist today than twenty years ago would revolt at such an autocratic act that would deprive this organ, Cadet Chapel, West Point, and the whole Corps of Cadets of something that could not be replaced for years to come.

THE AMERICAN ORGANIST, July 1954

West Point Cadet Chapel Organ

Data by CHARLES E. BILLINGS, M.D.

Who did the almost impossible in compiling this stoplist

WHEN an artist & a dreamer sets to work on the one big project of his whole life it's almost impossible for normal men to understand him. That's the fate of Frederick C. Mayer and his Cadet Chapel organ. Over fifteen years ago I began the task of unscrambling all the scattered materials of Mr. Mayer's creation and putting them in the form herewith accomplished by Dr. Billings; but after many months of effort I finally ran out of time and had to stop work on it. Ultimately I gave it up as impossible.

Then on the scene came Charles E. Billings, studying to be a physician but spending all his spare time—I never will know where he got any—on the world of the organ. He first wrote for these pages in 1949, describing the new console in Riverside Church, New York, August 1949 T.A.O. There was a masterful job for you, the kind T.A.O. approves. Ultimately, in ways I no longer remember, he tumbled himself headlong into the job of Cadet Chapel stoplist.

In April 1942 John Wright Harvey, M.S.M., wrote for his thesis the story of the West Point organ, and we took it for granted that Mr. Harvey had all details right. But they would have been incomprehensible to T.A.O. readers because not organized as this magazine requires for such technical matters. However he gave Dr. Billings, possibly unintentionally, the urge and we added urgings of our own. Says Dr. Billings:

"I am indebted to John Wright Harvey, whose exhaustive treatise on the organ was my basic reference. Without access to his work, it would not have been possible to even begin the report here presented." This "report" we now only begin; we shall continue until it is finally completed. The money that comes in to this magazine now goes 50% or more into taxes and their calamitous effects in increased costs of everything for everybody in all America and only a blank idiot would try to gainsay that.

One first essential was that the stoplist should be presented in exactly the same form as all others, so that all readers—whether in New York City or in South Africa, Germany, Belgium, France, England, Australia and all the other places throughout the world—should find it perfectly familiar & understandable reading. It is not only a large organ but also an enormously fine one, not built to any particular era but aiming specifically for the eternal job of making wonderful music possible—not only for conservatory music-faculties but for cultured non-music humanity everywhere.

This is only the beginning; it's all we have space for in this issue. All the rest prepared with unprecedented skill by Dr. Billings will follow along as rapidly as possible. He began his task with the aid of Mr. Harvey's document, but knowing him as I do, I knew he would not rest content with that but would go up to West Point and go through the whole organ with a magnifying-glass to get every single detail exactly correct. And that's just what he did, spending days there by courtesy and with the hearty cooperation of Mr. Mayer and the Point's organmen. In our business, Dr.

One of the truly great organs of the age, fathered with painstaking care and unprecedented artistic imagination by Frederick C. Mayer through more than forty years, is herewith at last deciphered and put into T.A.O. standard stoplist form.

Billings & I go on the theory that you can't trust anybody; you must see for yourself and know.

All that herewith follows is the work of our prized and indefatigable expert, Dr. Charles E. Billings.—T.S.B.



Chronology 1913 to 1953

- 1913 First additions, Chimes, Dolce Cornet.
- 1916 Eight ranks in G, C, E.
- 1917 Seven ranks in S, C.
- 1919 Expansion to East Gallery begun, 1 rank in L.
- 1920 Second console, stopkey type, 4m, Harp added.
- 1922 Six ranks in P, L (including two 32's).
- 1923 Orchestral division (24r); four ranks in L, R.
- 1924 Five ranks in L.
- 1925 One rank in L.
- 1927 Thirteen ranks in G, L, R, E; entire Viol (12r).
- 1928 Two ranks in G, L.
- 1929 Entire Vox (4r); four ranks in P, G.
- 1930 Harmonic division (46r); one rank in R; Celesta.
- 1931 One rank in R.
- 1933 Two ranks in E.
- 1935 Drum, Cymbal, Gong.
- 1937 Three ranks in G.
- 1940 Six ranks in G.
- 1941 One rank in P.
- 1947 Five ranks in G.
- 1948 Committee report; third console begun by Moller.
- 1950 Third console dedicated; 4m, special type.
- 1951 One rank (32' Ophicleide).

Pipework Sources

- Bonavia-Hunt, England: Diapasons Stentor and Minor, Bell Diapason, Octave Major, Flauto Magico, English mixture, 11 ranks.
- Cavaille-Coll, France: Harmonic Flutes 8-4-2, French Trumpet, French Mixture, 9 ranks.
- Harrison, Boston: Ophicleide.
- Stevens, Belgium: Stenthorn Minor.
- Moller, Hagerstown, Md.: All other pipework.

SPECIAL ABBREVIATIONS

Much of T.A.O.'s standard stoplist-form applies here, but because of some unusual features it is best to define any and all unexpected abbreviations, applying only to Cadet Chapel organ.



Divisions

C—Choir	HA—Harmonic-A	
EI—Echo-I	HB—Harmonic-B	R—Reed
EII—Echo-II	L—Solo	S—Swell
GA—Great-A	O—Orchestral	V—Viol
GB—Great-B	P—Pedal	X—Vox Humana

Within Divisions

NC—Non-capture section.

uex, ff, f, A, B, for specific sections.

Pipework & Percussion

b—bars (percussion)
 c—capped or stopped
 h—harmonic
 m—metal
 n—capped with chimneys
 ntp—non-tuned percussion
 o—open
 pf—prepared-for
 r—ranks (also reeds)
 t—95% tin (pipes)
 t—tubes (percussion)
 w—wood

Celeste Tuning

f—flat
 df—more flat
 s—sharp
 ds—more sharp
Crescendos
 uex—unenclosed
 A, B, C, D—shoes
 E, F—slides
 G, H—reg.-cres. shoes
 (Some ranks are enclosed
 with other divisions;
 this is so indicated.)

Range

(Both manual & pedal)

Pedal—c1 to g3

Manual—c1 to c6

Tenor-C (tc) is c2

Middle-C (mc) is c3

c1 to b1—bottom octave

c2 to b2—tenor octave

c3 to b3—middle octave

Name Abbreviations

Arm.—Armonia Grande (GB)

Bat.—Batalla

D., Diap.—Diapason

Mil.—Military (GB)

Son.—Sonora

Stent.—Stenthorn

Tpt.—Trumpet (GB)

Trom.—Trombone

Order of Details

1. Pitch or Ranks
2. Name
3. Lowest pitch of incomplete ranks
4. Celeste tuning
5. NC section
6. Enclosure (in parentheses)
7. Pipes number & material

WEST POINT, N.Y.

U. S. Military Academy Chapel

M. P. Moller and others

Architect and organist

Frederick C. Mayer

Stoplist here represents the organ

exactly as it was on

April 10, 1953

Stoplist herewith by

Dr. Charles E. Billings

V-195, R-213, S-585, P-14,195.

Percussion-35, Borrow-276.

PEDAL: V-28, R-28, S-144.

64 (Bourdon) c2 NCff

42 2/3 (Bourdon) f1 NCff.

32 Open Wood (G) 85ow

Bourdon (H) 109cwm

21 1/3 (Bourdon) NCff

16 Diap. Major (H) 44ow

(Diaps. 4r-GA,GB) c2

Stent. Minor (H) 85wm

(Open Wood)

(Bourdon)

(Dolce Bourdon-S)

Violone uex 109om

(Contra Bass-L)

Dulciana uex 73om

(Grand Viol-V)

(Viola-O)

(Gemshorn-C)

10 2/3 (Principal-GB) NCf

(Chor. D.-GB) f1 NCf

(Chor. Prin.-GB) NCf

(Stent. Minor)

(Open Wood) NCff

(Bourdon)

(Stopped Fl.-HB) f1

(Violone) NCff

(Gemshorn-C)

8 (Diap. Major)

(D. Sonora-GA)

(Diaps. 2r-GA, GB)

(Chorus Diapason-GB)

(Chorus Prin.-GB)

(Stent. Major-GB)

(Stent. Minor)

(Open Wood)

(Bourdon)

Flute h (H) 32hm

(Dolce Bourdon-S)

(Stopped Flute-HB)

(Violone)

Cello Major (H) 32om

(Cello-O)

(C. Celeste 2r-O)

(Gemshorn-C)

6 2/5 Gross Tierce (H) 32w

5 1/3 (D. Sonora-GA) NCff

(Principal-GB) NCf

(Chorus D.-GB)

(Chor. Prin.-GB) NCf

(Stent. Minor) NCf

(Eng. 5th-HA) NCf

Oct. Quint (H) 32ow

Twelfth (H) 32om

(Stopped Flute-HB)

(Violone) NCff

4 4/7 Fourteenth (H) 32ow

4 (Principal-GB) NCf

(Chor. Diap.-GB) NCf

(Stent. Minor) NCf

(Diap. Sonora-GA)

(Chorus Prin.-GB)

(English Octave-HA)

(Open Wood)

(Bourdon)

Flute h (H) 32hm

(Stopped Flute-HB)

(Violone)

3 1/5 Tierce (H) 32om

2 2/3 (D. Sonora-GA) NCff

(Principal-GB) NCf

(Chor. Diap.-GB) NCf

(Chor. Prin.-GB) NCf

(Stenthorn-HA) NCf

Nineteenth (H) 32om

(Stopped Flute-HB)

(Violone) NCff

2 2/7 Flute (H) 32cm

2 (D. Sonora-GA) NCff

(Principal-GB) NCf

(Chor. Diap.-GB) NCf

(Chor. Prin.-GA) NCf

(Stenthorn-HA) NCf

22nd (H) 32om

(Stopped Flute-HB)

(Violone) NCff

1 1/3 (Principal-GB) NCf

(Chor. Prin.-GB) NCf

26th (H) 32om

(Violone) NCff

1 (Principal-GB) NCf

(Chor. Prin.-GB) NCf

29th (H) 32om

(Violone) NCff

III-V (Arm.-GB: 17-19-22)

(Arm.-GB: 17-19-22)

IV-V (Arm.-GB: 19-22-24-26)

64 (Dulzian) c2 NCff

42 2/3 (Dulzian) f1 NCff

32 Ophicleide (H) 97mr

Bombard (L) 85mr

Dulzian (O) 85mr

21 1/3 (Dulzian) NCff

16 Tuba Major (C) 85mr

(Ophicleide)

Tuba Sonora g1 78hmr

(Bombard)

(Mil. Tpt.-GB) g1

Trombone g1 (H) 78mr

(Althorn-S)

(Fagotto-O)

(Dulzian)

2 2/3 (Vox Baritone-X) NCf

10 2/3 (Mil. Tpt.-GB) NCff

(Trombone) NCff

(Fagotto-O)

8 (Tuba Major) NCff

(Ophicleide)

(Tuba Sonora) NCff

(Mil. Trumpet-GB)

(Trombone)

(Dulzian)

5 1/3 (Vox Baritone-X) NCf

Trom. 12th (H) 44hmr

(Mil. Tpt.-GB) NCff

(Trombone) NCff

4 (Tuba Major) NCff

(Ophicleide) NCff

(Tuba Sonora) NCff

Trom. 15th (H) 44hmr

- (Mil. Tpt.-GB) NCff
(Trombone) NCff
3 1/5 Trom. 17th (H) 32hmr
2 2/3 (Mil. Tpt.-GB) NCff
(Trombone) NCff
2 (Trombone 15th)
(Mil. Tpt.-GB) NCff
1 1/3 (Mil. Tpt.-GB) NCff
1 (Mil. Tpt.-GB) NCff
8 (Harp-GB)
(Celesta-GB)
4 (Chimes-GB)
(Harp-GB)
(Celesta-GB)
2 (Chimes-GB)
(Celesta-GB)

GREAT: V-30. R-36. S-171.

SUBDIVISION A: uex

- 16 (Diaps. 2r-P, GA) c2
(D. Stentor) c2 NCuex
(D. Sonora) NCuex
(Bell Diapason) c2
8 Diap. Stentor 61om
(Diapason Sonora)
Diap. Minor 73om
Bell Diapason 61om
4 D. Sonora g1 66om
(Diap. Minor)
Octave Major 73om
(Diapason Sonora)
(Octave Major)
III-V (Arm.-GB: 17-19-22)

SUBDIVISION B: uex

- 32 (Dulciana-P) NCuex
16 (Diaps. 2r) NCuex
(Violone-P) NCuex
(Dulciana-P)
8 (Diap. Sonora-GA)
(Grand Diapason)
(Service Octave)
(Diaps. 4r-GA, GB)
(Violone-P)
(Dulciana-P) NCuex
5 1/3 (Chorus Diapason)
(Chorus Principal)
(Violone-P)
4 Grand Diap. 61om
Service Octave 61om
Chorus Diap. 73om
Chorus Prin. 80om
(Violone-P)
2 2/3 Service 12th 61om
(Chorus Diap.) NCuex
(Chorus Prin.) NCuex
(Violone-P)
2 Service 15th 61om
(Chorus Diap.) NCuex
(Chorus Prin.) NCuex
(Violone-P) NCuex
1 1/3 (Chor. Prin.) NCuex
(Violone-P) NCuex
1 (Chorus Prin.) NCuex
(Violone-P) NCuex
III-V Armonia 329om
17-19-22

IV-V (Arm.: 19-22-24-26)

Armonia Breaks

- c1-b1—17-19-22
c2-b2—repeats first 12
c3-b3—12-15-17-19
c4-c8—8-12-15-17-19



DR. CHARLES E. BILLINGS

who achieved the almost impossible by reducing a forty-year accumulation of organ expansions to T.A.O. standard stop-list; his story of the project will continue in later issues.

SUBDIVISION B: enclosed

- 16 Diapason 49om8'
(Stent. Minor-P)
(Flute h) c2
(Bourdon-P) NCf
10 2/3 (Bourdon-P) NCf
(Stopped Fl.-HB) NCf
8 (Principal)
Cathedral D. 61wm
Diap. Major 61om
Stent. Major (H) 61m
(Stent. Minor-P)
French Prin. 73om
Viol Diapason 61om
(Diap. Phonon-L) NCf
(Principal-C) NCf
(Open Wood-P)
Double Flute 61cw
(Horn Flute-L)
Flute h 61hm
(Bourdon-P)
(Unda Maris 3r-C)
5 1/3 (Principal)
(Stent. Minor-P)
(English 5th-HA)
(Flute h Oct.) f1
(Bourdon-P)
(Stopped Flute-HB)
4 Principal 73om
Minor Octave 61om
(Stent. Minor-P)
(French Principal)
(English Octave-HA)
Flute h Octave 61hm
(Bourdon-P)
2 2/3 Principal)
(Stenthorn-HA)
(French 12th-HB)
(English 12th-HB)
(Bourdon-P)
(Stopped Flute-HB)
2 Super Octave 61om
(Principal)

- (Stenthorn-HA)
(English 15th-HB)
Piccolo h 61hm
(Bourdon-P)
1 3/5 (English 17th-HB)
1 1/3 (Principal) NCf
(Quint Mix.-HA) NCf
(English 19th-HB) NCf
(English 21st-HB)
1 1/7 (Principal) NCf
1 (Quint Mix.-HA) NCf
(French 22nd-HB)
(English 22d-HB) NCf
8/9 (English 23rd-HB)
4/5 (French 24th-HB)
2/3 (Quint Mix.-HA) NCf
(French 26th-HB) NCf
(Engl. 26th-HA) NCf
(French 28th-HB)
4/7 (Quint Mix.-HA) NCf
1/2 (French 29th-HB) NCf
(Engl. 29th-HA) NCf
(French 31st-HA)
2/5 (French 33rd-HA) NCf
1/3 (French 36th-HA) NCf
1/4 Mixture 183om
III 12-15-17
II (Prin.: 19-22)
(Quint Mix.-HA: 19-22)
(English-HA: 19-22)
(Quint Mix.-HA: 26-29)
(French-HB: 26-29)
(English-HA: 26-29)
(French-HA: 33-36)
16 (Reeds 5r-P, GB, L)
(Tuba Major-P) NCff
(Ophicleide-P) NCff
(Tuba Son.-P) f1 NCff
(Mil. Tpt.) g1 NCff
(Trombone-P) g1
(Trumpet h-L) c2 NCff
8 (Tuba Major-P)
(Ophicleide-P)
(Tuba Sonora-P)
Military Trumpet
g1 (H) 90hmr
(Trombone-P)
(Bombard-P)
Tromba Bat. (H) 73hr
(Mil. Clarion) c2
(French Trumpet-HB)
(Clarion-L) c2
(Hunting Horn-L)
(French Horn-L)
(Basset Horn-L)
5 1/3 (Mil. Trumpet)
(Trombone-P)
(Tromba-HA)
4 (Tuba Major-P)
(Ophicleide-P)
(Tuba Sonora-P)
(Cornopean-L)
(Military Trumpet)
(Trombone-P)
Mil. Clarion 73hmr
(Tromba Batalla)
(Tromba Octave-HA)
3 1/5 Tromba 10th (H) 61hr
2 2/3 (Mil. Tpt.) NCff
(Tromba 12th-HA)
2 (Mil. Tpt.) NCff
(Tromba 15th-HA)

1 3/5 (Tromba 10th)	Violin Diap. 73wm	
1 1/3 (Mil. Tpt.) NCff	Horn Flute 73ow	
1 (Mil. Tpt.) NCff	Orch. Flute 73ow	
II (Mil. Tpt.: 12-15)	4 Octave 73om	
(Mil. Tpt.: 19-22)	(Contra Bass)	
16 (Celesta) c2	(Orch. Flute)	
8 Harp 24b, 29t	Magic Flute 73chwm	
Celesta 61b	2 (Octave)	
4 Chimes c1-g3 28t	(Magic Flute)	
(Harp)	16 (Ophicleide-P)	
(Celesta)	(Bombard-P)	
2 (Chimes) c1-g2	8 Basset Horn c2 61mr	
(Celesta)	(Tuba Major-P)	
SWELL: V-14. R-16. S-25.	(Ophicleide-P)	
16 Dolce Bourdon 73cw	Cornopean 73hmr	
8 (Principal-GB)	Trumpet h 73hmr	
Diapason 73om	Hunting Horn 73mr	
Stopped Flute 73cw	French Horn 73mr	
Quintadena 73cm	Orch. Clarinet 73mr	
Salicional 73om	4 (Tuba Major-P)	
S. Celeste f 73om	(Ophicleide-P)	
S. Celeste c2 s 61om	Clarion 73hmr	
4 (Principal-GB)	(Orch. Clarinet)	
Forest Flute 73ow	16 (Celesta-GB) c2	
Violin 73om	8 (Harp-GB)	
Flautino 61cm	(Celesta-GB)	
III Dolce Cornet 183om	4 (Chimes-GB)	
12-15-17	(Harp-GB)	
(D. Cornet: 19-22-24)	(Celesta-GB)	
16 Althorn 85mr	2 (Chimes-GB)	
8 (Mil. Trumpet-GB)	(Celesta-GB)	
Trumpet 73hmr	Tremulant 5"	
Oboe 73mr	Tremulant 10"	
(Althorn)	HARMONIC (floating)	
8 (Harp-GB)	V-36. R-46. S-75.	
(Celesta-GB)	SUBDIVISION A:	
4 (Chimes-GB)	16 (Stent. Minor-P) NCA	
(Harp-GB)	8 (Principal-GB)	
(Celesta-GB)	(Stent. Minor-P)	
2 (Celesta-GB)	5 1/3 (Quints 2r-P, HA)	
Tremulant	(Stent. Minor-P) NCA	
CHOIR: V-15. R-15. S-25.	English 5th NCA 61om	
16 Gemshorn 85wm	4 (Principal-GB)	
8 Principal 73wm	(Stent. Minor-P)	
Clarabella 73ow	English Octave 61om	
Gemshorn 73om	2/5 English 31st 61om	
G. Celeste c2 s 61om	II Stenthorn 12-15 122m	
Keraulophone 73om	Quint Mix. 19-22 122m	
Unda Maris df 73wm	Quint Mix. 26-29 122m	
Unda Maris f 73wm	Engl. Mix. 26-29 122m	
Unda Maris c2 s 61om	Fr. Mix. 33-36 122om	
Unda Maris c2 ds 61m	16 (Reeds 2r-P)	
5 1/3 Gemshorn 5th 73wm	(Trombone-P) g1 NCA	
4 Flute h 73hm	8 (Mil. Trumpet-GB)	
(Gemshorn 5th)	(Trombone-P)	
2 Flageolet 61om	5 1/3 (Reeds 2r-P, HA)	
III (Dolce Cornet-S)	(Trombone-P) NCA	
16 (Vox Baritone-X)	Tromba 5th NCA 73hmr	
8 Clarinet 73mr	4 (Mil. Trumpet-GB)	
Vox Humana 73mr	(Trombone-P)	
(Vox Baritone-X)	Tromba Octave 73hmr	
8 (Harp-GB)	II Tromba 12-15 122hmr	
(Celesta-GB)	SUBDIVISION B:	
4 (Chimes-GB)	16 (Fl. Mag. Cel.) NCB	
(Harp-GB)	(Stopped Fl.) c2 NCB	
(Celesta-GB)	10 2/3 (Stpd. Fl.) f1 NCB	
2 (Celesta-GB)	(Gemshorn) c2 NCB	
Tremulant	8 (Bourdon-P)	
SOLO: V-15. R-15. S-34.	Fl. Magico 73chwm	
16 Contra Bass 85wm	Fl. Mag. Cel. s 73chm	
8 Diap. Phonon 73wm	Stopped Fl. 97cwm	
Horn Diapason 73wm	Gemshorn 73om	
	5 1/3 (Bourdon-P)	
	(Flauto Magico)	
	(Stopped Flute)	
	Gemshorn 5th 73om	
	4 Stopped Fl. h 73chm	
	(Stopped Flute)	
	(Gemshorn)	
	3 1/5 Bourdon 10th 73cm	
	Dulciana 10th 73om	
	2 2/3 Bourdon 12th 73cm	
	(Stopped Flute)	
	Gemshorn 12th 73om	
	2 2/7 Bdn. 14th NCB 73cm	
	Dulc. 14th NCB 73om	
	2 (Stopped Flute h)	
	(Stopped Flute)	
	Gemshorn 15th 73om	
	1 7/9 Bdn. 16th NCB 73cm	
	Dulciana 16th 73om	
	1 3/5 Engl. 17th NCB 61om	
	(Bourdon 10th)	
	(Dulciana 10th) NCB	
	1 1/3 (Bourdon 12th)	
	(Stopped Flute)	
	(Gemshorn 12th)	
	1 1/7 Engl. 21st NCB 61om	
	(Bourdon 14th)	
	(Dulciana 14th) NCB	
	1 (Stopped Flute)	
	(Gemshorn 15th)	
	8/9 Engl. 23rd NCB 61om	
	(Bourdon 16th) NCB	
	(Dulciana 16th)	
	4/5 French 24th NCB 61om	
	4/7 French 28th NCB 61om	
	II Eng. Mix. 12-15 122m	
	Fr. Mix. 19-22 122m	
	Eng. Mix. 19-22 122m	
	Fr. Mix. 26-29 122m	
	8 French Trumpet 73hmr	
	Tremulant (soft stops)	
	ORCHESTRAL (floating)	
	V-23. R-23. S-45.	
	16 (Tibia Clausa) c2	
	(Bdn. Celeste) c2	
	(Spire Flute) c2	
	Viola 85ot	
	(Orch. Viol Cel.) c2	
	8 Viol Diapason 73om	
	Tibia Clausa 73cw	
	Bourd. Cel. f 73nwm	
	Suave Flute 73hw	
	Dolce Cel. f 73ow	
	Stopped Flute h 73chm	
	Spire Flute 73wm	
	Sp. Fl. Cel. c2 s 73m	
	Cello 73om	
	C. Celeste f 73om	
	C. Celeste c2 s 61m	
	Orch. Viol 73ot	
	O. V. Cel. f 73ot	
	O. V. Cel. c2 s 73ot	
	(Viola)	
	5 1/3 Viol Quint 73om	
	4 (Viol Diapason)	
	(Suave Flute)	
	(Dolce Celeste)	
	(Stopped Flute h)	
	(Spire Fl. Celeste)	
	Piquant Flute 73cm	
	(Orch. Viol)	

(Orch. Viol Cel.)
 Viola 73om
 3 1/5 Viol Tenth 73om
 2 2/3 (Viol Quint)
 2 2/7 (Viol Tenth)
 2 (Piquant Flute)
 (Violina)
 16 Fagotto 85mr
 (Saxophone) c2
 (Dulzian-P)
 8 Oboe Horn 73mr
 (Fagotto)
 Saxophone 73mr
 Orchestral Oboe 73mr
 (Dulzian-P)
 (Oboe Horn)
 4 (Orchestral Oboe)
 Tremulant 5"
 Tremulant 10"
 Tremulant 10"

VIOL (Floating) encl: Gt.
 V-12. R-12. S-22.

16 (Viola da Gamba) c2
 Grand Viol 85ot
 (G. V. Cel.) c2
 (Viola) c3
 8 Viola da Gamba 73om
 V. Celeste f 73om
 V. Celeste s 73om
 (Grand Viol)
 G. V. Cel. f 73ot
 G. V. Cel. s 73ot
 (Viola Quint) g1
 5 1/3 Viola Quint 73om
 4 Viola 73om
 (Grand Viol Celeste)
 (Violetta) c2
 (Viol Nazard) g1
 3 1/5 Viol Tenth 61om
 2 2/3 Viol Nazard 61om
 2 Violetta 61om
 1 3/5 (Viol Tenth)
 1 1/3 Viol Larigot 61om
 1 (Viol Larigot)
 Tremulant

REED (Floating) encl: Gt.
 V-5. R-5. S-10.

16 (English Horn) c2
 (Kinura) c2
 8 English Horn 61mr
 Orch. Saxophone 73mr
 Musette 73mr
 Kinura 73mr
 Solo Vox Humana 73mr
 4 (Orch. Saxophone)
 (Musette)
 (Solo Vox Humana)
 Tremulant

VOX HUMANA (Floating)

V-4. R-4. S-12.

16 Vox Baritone 97mr
 (Vox Soprano) c2
 8 Vox Contralto 73mr
 Vox Mezzo 73mr
 Vox Soprano 73mr
 (Vox Baritone)
 5 1/3 (Vox Baritone)
 4 (Vox Contralto)
 (Vox Baritone)
 2 2/3 (Vox Mezzo)
 (Vox Baritone)
 2 (Vox Baritone)

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
 R—RANK: A set of pipes.
 S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
 B—BORROW: A second use of any rank of pipes (percussion excluded).
 P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment	hc—high C*
B—Bombarde	1—languid
C—Choir	m—metal
D—Antiphonal	m—mouth-width
E—Echo	mc—middle C*
F—Fanfare	o—open
G—Great	pf—prepared for
H—Harmonic	r—recds
I—Celestial	rs—repeat stroke
L—Solo	2r—two rank, etc.
N—StriNg	s—scale
O—Orchestral	s—sharp
P—Pedal	s—spotted metal
R—Gregorian	s—stopped
S—Swell	sb—stopped bass
T—Trombone	ss—single stroke
U—Rueckpostlv	t—tapered to
V—Positiv	t—tin
Y—Sanctuary	tc—tenor C*
VARIATIONS	
b—bars	u—cut-up
b—bearded	uc—upper C*
b—brass	unx—unexpressive
bc—bottom C*	w—wind-pressure
c—copper	w—wood
c—cylinders	wm—wood & met.
cc—cres. chamber	z—zinc
d—double	"—wind pressure
f—flat	"—diam. of pipe
fr—free reed	"—pitch of lowest
h—halving on	pipe in the rank

SCALES, ETC.

412x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
 14"—Diameter of cylindrical pipe.
 41—Scale number.
 42b—Based on No. 42 scale.
 16-42—46-scale at mouth, 42 at top.
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
 2/9m—Mouth-width covers 2/9th of circumference of pipe.
 1/4u—Mouth cut-up is 1/4th.
 17h—Scaled to halve on the 17th note.
 Dynamics indicated from ppp to fff.
 Order in which details are listed:
 Dynamic strength, wind-pressure, scale, details, number of pipes.
 *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c# is still above the high octave but need not be considered here; each octave begins on C and ends on B.
 CCC-16', CC-8', C-4', c1-2', c2-1', c3-6', c4-3'.

Tremulant

ECHO (Floating)

V-13. R-13. S-22.

SUBDIVISION I:

8 (Echo Diapason)
 (Flauto Camino)
 (Antiphonal Viol)
 (Cel. Aeolian 3r)
 4 (Flauto d'Amore)
 (Flauto Angelico)
 III (Aetheria: 5-8-10)
 8 (Vox Angelica)
 (Vox Mystica)

SUBDIVISION II:

16 Fl. Camino c2 61nwm
 8 Echo Diapason 61wm
 Antiph. Viol 61om
 Muted Viol 61om
 Cel. Aeolian f 61om
 C. Aeolian c2 s 49ot
 5 1/3 Aetheria 61om
 4 Fl. d'Amore 61cw
 Fl. Angelico f 61cw
 Aetheria 61om
 3 1/5 Aetheria 61om
 8 Vox Angelica 61mr
 Vox Mystica 61mr
 Tremulant Flues
 Tremulant Vox

STOPLISTS

T.A.O. has preferences

And they are for builders giving complete equipment details right off the bat, and for builders showing cooperation with all the other advertisers who cooperate with them in making this magazine possible. They are:

Maas—for the best in percussion;
 Murlin—for fluorescent console light;
 Organ Supply Co.—parts & supplies of all kinds;

Orgelectra—for the finest in key-action current supply;

Orgoblo—the blower installed with most of America's greatest organs;

Reisner—for all-electric action parts of all kinds.

Cooperation always did pay big dividends and it always will; this magazine is more interested in the money its advertisers and subscribers can make for themselves, than in any money the magazine can take from them.

The organ is the most beautiful & versatile music instrument known to man; let's treat it with both respect and affection.

COUPLERS 213:

Divisional couplers:

Ped.: P-4. GA. GB-16(c2)-8. S-8-4. C. L-8-4.

HA-8-4. HB-8-4. O-8-4. V-8-4. X. EI.

Gt.: GA. GB-16-8-4*. S-16-8-4. C-16-8-4.

L-16-8-4. HA-16-8-4. HB-16-8-4. O-16-8-4.

V-16-8-4. R. X. EI-16-8-4. EII.

Sw.: GA. GB. S-16-8-4. C-16-8-4. L-8-4. HA.

HB-16-8-4. O-16-8-4. V-16-8-4. R-16-8-4.

X-16-8-4. EII-16-8-4.

Ch.: GA. GB. S-16-8-4. C-32-16-8-4. L-16-8-4.

HA-16-8-4. HB-16-8-4. O-16-8-4. V-16-8-4.

R-16-8-4. X-16-8-4. EI-32-16-8-4. EII.

(32' Ch. couplers work only from c3 upwards.)

Solo: P. GA. GB. S-8-4. C. L-8-4. HA-8-4. HB.

O-8-4. V-8-4. R. X. EI-16-8-4. EII.

(*: GB-G 16 & 4 affect only some softer stops.)

Melody couplers pf:

Gt.: To upper note. To lower note.

Sw.: To upper note. To lower note.

Ch.: To upper note. To lower note.

Crescendo couplers:

to A: G. S. C. L. H. O. X. E.

to B: G. S. C. L. H. O. X. E.

to C: G. S. C. L. H. O. X. E. Tutti.

to D: G. S. C. L. H. O. X. E. Tutti.

to E: G. S. C. L. H. O. X. E. Tutti.
to F: G. S. C. L. H. O. X. E. Tutti.
to G: String reg., tutti reg. off. pf
Expressive reg., tutti reg. off. pf
(A, B, C, D, G, H are shoes. E & F are slides
under Choir and Great manuals.)

Percussion couplers:

Cymbal roll to tympani roll.
Bass drum roll to tympani roll.
Manual percussion to Pedal pizzicato.

Combon couplers pf:

Ped. to Gt. combons 17-20. R5-C15. X5-C15.
E5-C15. L16-C16. H16-C16. H14-S14. O14-S14.
V4-S14. R4-S14. X4-S14.

Coupler couplers pf:

Floating couplers to: G combons. S combons.
C combons. L combons.

COMBONS 207: (all are pf except C 1-7, S 1-6.)
P-30. G-20. S-16. C-16. L-16. H-20. O-20. V-10.
R-8. X-6. E-8. Coups-7. Tutti-30.

REVERSIBLES 67:

Ped.: P4. GA. GB. S. C. L. HA. HB. O. V.
32' Dulcian. Pedal divider.
Gt.: GA. GB. L. HA. HB. Battle Thunder.
Sw.: GA. GB. S16. S8. S4. C. L. HA. HB. O.
V. R. X. 16' Bourdon. Tremulant.
Ch.: GA. GB. S. C16. C8. C4. L. HA. HB. O.
V. R. X. E1. 16' Gemshorn.
Solo: GA. GB. L8. HA. HB. O. V. R. X. E1.
Other: All Swells to: Shoe C. D. Slide E. F.
String reg. cresc. on G. Expr. reg. on G.
Man. percussion to Ped. pizzicato.
Celesta dampers. Drum roll to Tympani roll.

CANCELS 36:

P: Tutti. Main couplers. Floating couplers.
G: Tutti. Main couplers. Floating couplers.
S: Tutti. Main couplers. Floating couplers.
C: Tutti. Main couplers. Floating couplers.
L: Tutti. Main couplers. Floating couplers.
H: Tutti. HA couplers. HB couplers.
O: Tutti. Couplers.
V: Tutti. Couplers.
R: Tutti. Couplers.
X: Tutti. Couplers.
E: Tutti. E1 couplers. E11 couplers.

Other: Combon and Melody couplers. Shade
couplers. Percussions. Register-Crescendo
couplers.

Tutti: Total organ. Main couplers. Floating
couplers.

ENSEMBLES 36:

Divisional pf:

Ped.: Flue stops-10. Reed stops-8.
Gt.: GB stops-4. Battle Thunder.
Harmonic: HB stops-5.

General pf:

Full organs-4. Amen. Processional. Recessional.
Celestial.

CRESCENDOS 12:

G. S. C. L. H. O. X. E. Great & Pedal register.
Tutti register pf. Strings register pf. Expres-
sive register pf.

ONOROFFS 30:

Divisional:

Ped.: NCh. NCh.
Gt.: NCh. NCh. NCh.
Harmonic: NCA. NCB.

Percussion and Traps:

Bass drum: Single stroke. Roll. Roll on Pedal.
Single stroke with cymbal.
Cymbal: Single stroke. Roll.
Gong: Single stroke f, mp. Roll.

Tympani: Roll.

Chimes: Dampers. Soft dampers.

Harp: Dampers.

Celesta: Dampers.

Other:

Sostenuto on: G. S. C. L. pf

Pedal divider. All tremulants on. All tremulants
off. Automatic manual to pedal. Registrator card
reverse.

SILENCERS 9:

Manual 16'. Pedal 32'. Manual 16' and Pedal 32'.
Gt. & Ped. uex stops. Drum and Cymbal crash off
Full organ. Main couplers off: G, S, C, L combons.

OTHER DEVICES 2 pf

32' Flues progressive (Bourdon on; Diapason on;
Both stops off.)*

32' Reeds progressive (Bombarde on; Ophicleide
on; Both stops off.)*

(*: these are single-action studs which produce
the three actions noted on successive touches.)

WIND: Spencer Turbine Company, Orgoblos:

60 HP: 15" wind. 30 HP: 5 & 10" wind.

1½ HP: 3½" wind. 3 HP: console vacuum.

CURRENT: Generator, 200 amp. at 15 V.

RELAYS: Coupler relay by Reisner. Shade relays by
Mr. Deveau. Crescendo relays by Moller.

COMBONS: Chester Raymond and E. M. Skinner.

Sources of the pipework are listed with chronology of the
organ. All pipework and mechanics not otherwise credited,
built and installed by M. P. Moller.

Comparisons

Somebody will surely worry about size, but there's not much
we can do about that because T.A.O. accepts no figures unless
the stoplist-details have been furnished to, verified by, and
published in these pages.

32,882 pipes, Convention Hall, Atlantic City, N.J., de-
signed by the Hon. Emerson Richards, some facts published
in August 1932, p.490.

14,195 pipes, West Point Cadet Chapel; 195v, 213r, 595s.

12,809 pipes, St. Matthew's Lutheran, Hanover, 154v, 199r,
236s, but may have been enlarged slightly in recent years.

12,549 pipes, Yale University, 141v, 196r, 238s, and
this may have been enlarged recently too.



FARNAM LIVES AGAIN

His playing now available on l.p. phonograph disk

Long ago before phonograph disks could
decently record organplaying, the mechanical genius of John
T. Austin took a fancy to the perfection of the Pianola,
which could reproduce the piano-playing of Paderewski
with astounding artistic results, and decided something like
that should be done also on player-rolls for a 2-manual &
pedal organ. He soon realized the limitations and went to
a 3-manual. It was a lot of work, requiring real genius—
which will be dealt with in later columns in full.

Lynnwood Farnam was one of many organists of the
period called to Hartford to play the automatic capturing-
organ Mr. Austin had perfected. If an organist sneezed it
would not capture that nor if he scratched his ear; but any-
thing and everything he did to keys, stops, couplers,
and crescendo-shoes, was instantly and absolutely captured on
a paper roll, automatically cut on another machine of Mr.
Austin's invention, and it could be played back in a few
minutes to the organist. I believe mistakes could be corrected
if a wrong note had been played, but the heart of music is
not the notes but the how.

It cost a lot of money to build a player-mechanism and
when America began its quick slide toward socialism the rich
were soon exterminated and player-organs were no longer
in demand. When Farnam died, people soon forgot exactly



WEST POINT CADET CHAPEL

from the down-hill side, another master photograph by Mr. Knell; congregation enters from the high stone porch on the right, which is virtually level with the ground on that side. The Army doesn't own West Point; it is merely employed to operate it by you and me and all the other American citizens who are its real owners—and mighty proud of it we all are. A masterpiece of architecture.

what his playing was, and those out across the country who never heard him on his own organ, or, just as bad, only on inadequate organs or on tours when he was not allowed sufficient time to thoroughly learn the organ being played, never did know what Farnam's art was like. Nor did some of his competitors.

We've had successors who for a time even surpassed him in that marvelous clarity of technic, some who still equal him in color, some who meet this or that requirement; but so far as my observation goes, we never have had one who equalled him in all these details when he was at his best. Remember that last: when he was at his best. In this recording he is definitely and completely at his best. He didn't play this recital till he was thoroughly ready and completely satisfied with what he was doing. Then he played. Then the genius of John T. Austin captured every nuance.

And the Austin office promptly forgot all about it till about a year ago when somebody, probably Frederick B. Austin, remembered. The more he remembered the more he was anxious to do something. And now it's done and you can have it for the price of a record, and thereafter you can hear Farnam as often as you like. I say that's probably the most notable achievement of the first half of this twentieth century of ours. "Baroque"? Heavens no. The very thought of that kind of organplaying would have driven Farnam crazy.

Probably some additional reasons were that he was

a bachelor, would take no pupils on regular schedules but only when it suited his convenience, would spend his complete waking hours not in his apartment but in his beloved church. That's why his Church of the Holy Communion was packed when they buried him and why so many eyes were filled with tears. All that Farnam comes back to life again. It's almost too good to be true. Austin Organs Inc. will announce the price and where to buy; these things are not known to us at the moment.—T.S.B.

PRIVATE LIVES

"After a lazy breakfast in the Waldorf's cozy Norse Room we walked across the street to St. Bart's for the morning service. You mentioned that the congregation in Columbia University's St. Paul's Chapel on that very day was unusually small; no wonder, we had all New York in St. Bart's, or so it seemed. It looked like the sort of attendance you'd expect on an Easter Sunday I thought of some grouching you did once about switching the key on the last stanza of a hymn. Heard Mr. Friedell do it?"—Carl J. Jensen. (Yes, and still dislike it; hymns belong to the congregation, not to the organist; don't mess with them. Mr. & Mrs. Jensen were honeymooning during the period of that Nov. 8, 1953, mentioned here; married the day before. St. Bart's is nearly always crowded that way for its 11:00 service—big organ, big choir, fine music.—Ed.)

EDITORIAL COMMENTS — *Which you are requested to skip if you don't want other men to say honestly what they think*

Kicking Often Does Good

EVERYTHING in our world today is going dangerously wrong because too many people think too much about what they can get, too little about what they can give; I hope I die before I follow that psychology. The birds, cats, dogs, squirrels, and rats running around the woods surrounding our backwoods workshop all take that attitude; I've always believed, thanks to the Mother it was my fortune to have, that a decent man thought more of the rights of the other guy than of his own, more of what his duties were and less of what might be his privileges, more of giving than getting.

Thus I got a bad start in life and have not yet changed it. Actually the start of this magazine was somewhat founded on the principle of giving the organ world something it had never had in America—a technical magazine devoted critically to the world of the organ. The Diapason,



BEFORE—

"A posed picture of the Rev. David H. Todd, First Presbyterian, Parsons, Kans., inspired by the first sounds of the untuned mixture, the picture to be entitled 'A Satisfied Customer.' The genius playing the organ is Charles W. McManis" who built it.

founded by Mr. Gruenstein in 1909, was and remains the finest and most independent trade medium any music realm could have; but its purpose was reflecting what was being done, not storming against evil and raving about good.

The psychology that made America the decent land it used to be: helpfulness to the man who deserves it but turn your back on the beggar who only wants to get, never to give. In those good old days, if a neighbor's barn burned to the ground by a stroke of lightning, all the farmers for miles around deserted their jobs and flocked in on the given day and built him a new barn—at the cost of nothing more than a sumptuous dinner prepared by all the wives on that grand building day.

In those days minding one's own business was fundamental. How long will it be before America as a nation learns again to mind its own business and stay out of Europe, Asia, Africa, and all the rest of the world?

How long will it be before organists learn to mind their own business and stop picking on the guy who likes mixtures & upperwork? and they who like such stop scorning the guys who want from music only a little fundamental beauty in melody, harmony, rhythm, and tone?

There is room enough for all. Let each builder build what the purchaser wants, not caring a continental what some other builder does. Let each purchaser—all intelligent ones guided by a competent organist—buy what he wants without the slightest consideration of what some other church wants.

Even T.A.O. is at last trying to take its own medicine and now has the unalterable psychology of truthfulness, honesty, diligence, in service to that better element in the organ world who want such and who don't subscribe to a magazine just to get their names & faces into its pages every time they sneeze, play a recital, do the "Messiah," or don't get fired at the end of the first decade or the second, third, fourth, fifth, or fiftieth.

Propaganda is the scourge of the age, responsible for all varieties of evil; sane people rarely use propaganda, it's only the crack-pots who resort to it to put over something that can't succeed on its own merits. In my neighborhood a propagandist is costing every resident of New York City a lot of money over the "restoration" of a mythical dump called Richmondtown. If your local paper reproduces any of it, forget it.

Our backwoods workshop is exactly 5/8 mile from the one building fit to be preserved for historical reasons: Voorlezer House, built before 1696 as a school, church, and home of the "school-master and leader in church services—the Voorlezer." That was taken care of a decade ago. One other building, "built before 1700," is called Treasure House, which no sane man would preserve for any reason under the sun; when T.A.O. moved to its present location in the woods, to get away from work-interference in its Manhattan office, the local postoffice sub-station was in this Treasure House, a building just like thousands of other equally-dilapidated homes. Is something to be valuable only because it is old?

In addition to Voorlezer house there is one other building that should be eternally preserved, if possible; but it is already being taken care of without cost to any taxpayer: St. Andrew's Episcopal Church, founded in 1708, first building completed 1712, Queen Anne granted charter in 1713 and donated a chalice and paton; it was damaged in the war in 1777, destroyed by fire in 1867, again in 1872; but the original walls remain. Whether these

"original walls" were built in 1712 or after the 1777 war, I neither know nor care.

The old Court House was built in 1837, the "County Clerk's and Surrogates Office" in 1848, and the combined residence & store where I buy my newspapers was built in 1842; the first two are already restored and are being preserved, the third isn't worth any man's money. But the "hysterical society," as my neighbor calls it, has indulged in a nation-wide propaganda to spend millions of dollars of other people's money in restoring and preserving this unadulterated junk-pile. Why should we approve such stuff when the only net result must inevitably be increased taxes for all posterity?

If anyone wants to see these pieces of contemporary idiocy, all well & good, but please don't stop in our workshop; we've got too much work on our hands. We don't want visitors excepting on Sunday when we never work in the office.

T.A.O. readers kick about everything under the sun and we wouldn't have it otherwise. But so far as I remember only one ever kicked about the smallness of the type in the captions under our pictures. Just that one complaint, and we immediately changed. Not that we care who kicks about anything, but this kick was about us and we were wrong. Mr. Sofield, the real typographical artist in our crowd, figured the captions presented for the first time in the April 1954 issue would probably be about right. So we tried them.

I myself read many magazines and am often annoyed because interesting pictures are presented with virtually no information under them. I want to know what a picture is all about and some of our readers do too, for they've asked for more details with each organ picture. The chief difficulty is that we don't have the information to give and are, under present socialistic trends in government, denied the use of enough of our own time & money to get the information.

So we pass the blame along to our delightful organ-builders and enthusiasts who send the photographs. They should give details. Take for example the erecting-room view on March 1954 p.81; it would have been easy to place tracing-paper over the photograph, letter the various ranks and sections, and then typewrite an explanation on a separate sheet. For example, what are those wood pipes in the left foreground and what is the exact pitch of the smallest of them and the largest? And what are those metal pipes in the farthest distance left center, and what are the pitches of the largest four in the middle?

There never in all ages was a music instrument as lovely & complicated & gloriously rich as the 1954 American organ; let's all be more enthusiastic about it, more interested in it. And for heaven's sake get more lovely music out of it, infinitely less noise.—T.S.B.



—AND AFTER

The Rev. Mr. Todd poses again, bless him, for Mr. McManis' playing after the mixtures were regulated and tuned; note the Castle-light on the base of the music-rack.

Aug.1, 1954, First Sunday of month.

Aug.6, Transfiguration (see Matt.17).

Sep.5, First Sunday of month.

Sep.3, 1783, Peace between England & America; maybe England & America need each other's friendship today even more than then.

Sep.23, Probably first day of Autumn.

Oct.12, 1492, Columbus discovered that after all he was right and all his opponents wrong; good thing, wasn't it? How about some Spanish-music programs to further the cause of the brotherhood of nations?

Nov.1, All Saints, remembering all great men of the past who devoted themselves to and sometimes gave their lives for an ideal, that life might be finer for you & me.

Nov.7, First Sunday of month.

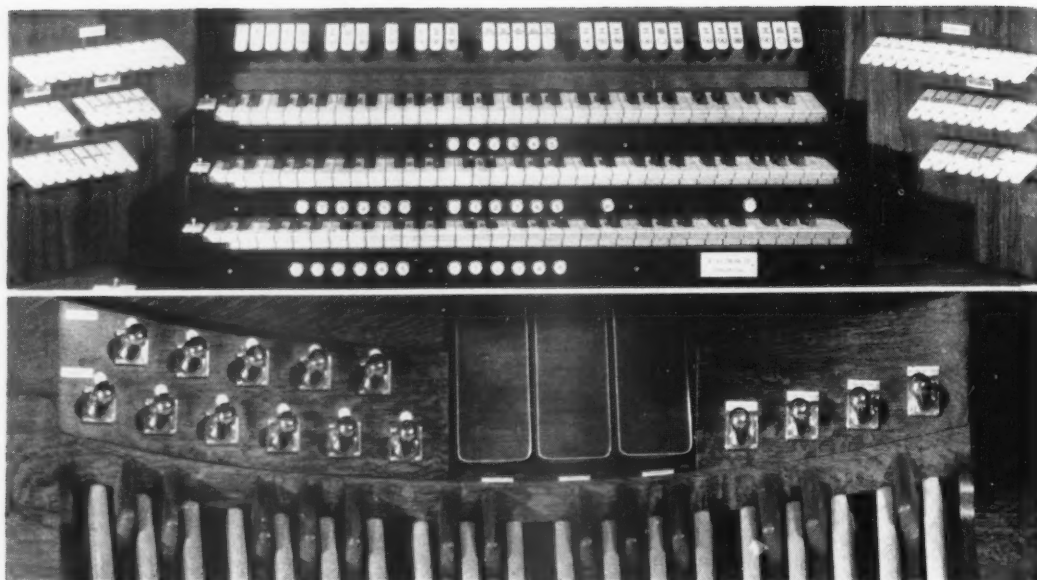
Nov.28, Possibly a good day to spend the services in humble petitions for national forgiveness for the perfidy we committed in setting up a new deity and obeying him in failing to offer our National Thanksgiving to the Almighty for the blessings to our land through the past years as we had been doing so many years before; will congress ever have the decency to restore that traditional day? Are we now one nation under God? or are we still that inferior nation under the thumb of a ruling idiot in Washington? Time will tell.

Dec.2, 1823, Monroe Doctrine enunciated, that all foreign governments (commies take note) should stay out of the Americas; maybe it should work both ways and the American government should stop interferences with African, European, and Asian governments, and—vastly more important—stop sending helpless young Americans abroad to be butchered.

Calendar for 1954-55

A schedule important to all who present programs in public

An abbreviated Calendar should be sufficient for the purpose now, though once again it is well to remember that nobody likes a self-centered person or organization, and because the church may think it is more important than anything else created by man does not in the least make it so. A church that takes knowledge in its services of only its own inventions is fit for contempt, not respect. The births of George Washington and Abraham Lincoln did more good for the world than the birth of the clergymen's notion of Trinity Sunday, for example. So this calendar lists what it believes are the important matters of the year from the viewpoint of program-making, whether in church or recital.



THE JOB OF FINGERS AND FEET

Here the fingers have 309 items to control, the feet 50; it's the Wicks organ in First Lutheran, Chicago, stoplist in Aug. 1940 T.A.O. This one was evidently built for an organist realizing the efficiency of stoptongues over stopknobs—which should make a lot of readers highly indignant.

Dec.5, First Sunday of month.

Dec.22, Could be the first day of Winter. For the benefit of any ignorant people like the compiler of this column, the four seasons do not begin on the same day every year but vary by many hours, enough to change the day; only the astronomers can predict it for you exactly.

Dec.25, Grandest of all days. Let your music be the merriest of all music. Stop being a highbrow for this one day and join in the merriment & rejoicing.

Jan.1, 1955, Lincoln, a true saint if ever there was one, issued the Emancipation Proclamation, in 1863.

Jan.2, First Sunday of month.

Jan.6, Epiphany, manifestation of Christ to the world (see Matt.2).

Feb.6, First Sunday of month.

Feb.12, Lincoln's birthday, 1809.

Feb.22, 1732, Washington's birthday, born in Bridges Creek, a little village in Virginia; you'll not find it in any atlas, dictionary, or encyclopedia, nor even in the U.S. postal guide.

Feb.23, Ash Wednesday, first day of Lent.

Feb.27, First Sunday in Lent.

March 4, 1789, Constitution of U.S. in effect; maybe we'd better remember a little of it. "All men . . . are endowed by their Creator with certain unalienable rights . . . life, liberty and the pursuit of happiness. That to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed . . . With a firm reliance on . . . divine Providence we mutually pledge to each other our lives, our fortunes, and our sacred honor." Maybe we of the organ world should also pledge to each other something or other? (Quote from Declaration of Independence.)

March 6, First Sunday of month.

March 20, Probably first day of Spring.

March 25, Annunciation, Gabriel's appearance to Mary (see Luke 1: 26-38).

March 27, Passion Sunday (approaching the Crucifixion).

April 3, Palm Sunday—hooray & hurrah one Sunday, murder before the next.

April 8, "Good" Friday, the only thing good about it being that one good man stood alone against the whole church of His day in preaching the truth they all were afraid of because it clashed with their conception of their own importance. Will preachers ever be the same?

April 10, Easter.

April 18, 1521, Martin Luther faced the German Diet

at Worms and refused, though facing death, to obey the preachers of his day, insisting on letting Christ speak for Himself. One result of it, as a by-product, is that you now may read your Bible—if you're a Christian and have sense enough to want to do so.

May 1, First Sunday of month.

May 8, Mothers' Day; don't just remember it, do something.

June 5, First Sunday of month.

June 19, Fathers' Day, forget it.

June 21, Probably first day of Summer, who knows?

July 4, Independence Day—because good men knew in 1776 what quasi-good men try to forget today, that all men are created equal and have a right to govern themselves by their own elected public-servants from among their own resident citizenship.

Forget your wife's birthday or your wedding anniversary and heaven help you, we hope; in the same way, remembering the important days of our calendar will do no good whatever unless our programs show we've done something about them.

THE "GOOD" FRIDAY DATE

According to a report in the New York Times, after 11 years of research Msgr. Duca of Rome says Christ was murdered April 7, 30 A.D. He bases it not on any archeological discoveries but on figurings on what he thought was meant to be prophesied by Daniel. As most readers probably know, the Christian era (A.D. series) did not begin with the birth of Christ but three years later, an error made in the sixth century when calendar matters were under review. As a matter of fact—and intent—Christmas Day and New Year's should be one and the same date. The present Pope, bless him, seems inclined to lend support to the ultimate correction of this and various other calendar errors.

FOR INTELLIGENT PEOPLE

"There has been no time in two generations when it is more needed that men stand up and discuss public questions . . . The witchery of half truth fades only under the exposure of discussion. And there is only disaster in the dark alleys of inspired propaganda. There ideals and men are assassinated with poisonous whisperings."—Herbert Hoover, p.358, The Great Depression.

Brick Presbyterian, New York

By the ROVING REPORTER

A substitute does a good job of it June 21, 1954

ONE of the great church organists of our day is Dr. Clarence Dickinson; I decided to hear his morning service again before he left for prolonged summer vacation, but got there a week too late and found a substitute, with only a quartet choir—the first I had heard in many years; as a summer filler they are all right but otherwise their limitations have eliminated them from every important church I know about.

A summer calendar, one sheet printed two sides, was already in use, giving only the outline of the services for the whole summer, June 20 to Sept. 18, however with credit to all preachers and all organists. Fair enough?

I arrived at 10:40. Episcopal type chancel prevails, choristers facing each other on left & right sides, the organ concealed by grillework, console back of the choir stalls on the right, organist facing the congregation but hidden from view by the console itself. Organ is the old Skinner moved up from lower Fifth Avenue when the present church was erected in 1938. Rear gallery was closed, six rear pews also closed by being roped off. All this on a beautiful summer day in one of the finest Presbyterian churches in town, on beautiful residential Park Avenue. Quartet sat together on console side.

People believe in theaters and attend in summer just as in winter; they evidently don't believe in churches to the same extent. One reason is that too many churches fail to hold their services to a maximum of exactly 60 minutes; another is their failure to hold the summer presentations, especially in music, up to winter excellence. A third reason is that they are too penurious to air-condition their auditoriums as all theaters and an enormous number of stores now do; they spend money to maintain the right temperature in winter, but not in summer; what's the reason?

At 10:57 the prelude began, on a good piece of rather contrapuntal music, mp, confined to colorless flutes & Diapasons; I did not once note the use of strings or woodwinds, though a quick count of the original stoplist showed 18 strings, 14 woodwinds. That's a queer trait of modern organistic humanity, doubly queer for the ladies; they use powder & paint & perfume & colors in abundance on themselves, but their music is as hard & drab as they know how to make it.

At 11:03 the four soloists entered, with the clergy; a short organ interlude led into the hymn, which was played through, with not too much enthusiastic invitation to sing, though the congregation sang heartily on all hymns, with good organ support but not organ leadership in a fortissimo way, the leadership coming from good solid tone with not too much upperwork and never fortississimo. There was no dragging; dragging was strictly prohibited—by the simple device championed in these pages so many times: let the right hand provide the legato but make the left hand and feet do an inescapable staccato from which there could be no congregational dragging. It works fine in actual practice, and I'm inclined to guess this is the first time I've heard it properly tried. Hooray for the ladies.

After the Call to Worship the organist gave a chord and the four soloists finally decided they'd sing an amen. After the Lord's Prayer there was silence, then a few seconds of ppp organ, for no reason I could see, and the Psalter. For the "Gloria" we had a soprano-note from the organ and everybody ultimately began to sing the thing; once again, the only masterful way to handle such a job is to rehearse it a few minutes at unexpected times during all rehearsals so the singers can begin exactly with the organ chord. No introduction is in the least necessary, nor is any excusable in this enlightened day & age.

Then an anthem, with an mf introduction, and poorly-balanced power almost the whole way through; an anthem, especially if attempted by a quartet, should sound 99% vocal, only 1% organ; much more 8', infinitely less 4' and higher. And an observant organist doesn't need many years of experience before he learns that quartet tone is exceedingly limited, and even chorus tone also, so that at appropriate times, and at every interlude in a praise type of anthem, the organ should sound forth with the fortissimo brilliance the voices lack and that would not dare be used very much while the choristers are singing; but an experienced organist knows also that in a great number of anthems a climax is needed beyond what the voices can offer, so the organ completely and briefly drowns the voices to gain that climax; don't keep it up too long and the congregation will get the climax without realizing it came from the organ. Which is as it should be. In a praise anthem if there is a brief interlude for organ it should go the limit in enthusiasm. Church services are too often deadly dull things.

There is too much apologetic space-filling from the organ in many services; silence would be better, and best of all would be an emphatic trend from the organ if the organist has the needed inspiration of the moment. Timid organists can't do it. This space-filling should be purposeful, like high-lights in a picture, and they should thematically mean something; for this purpose the anthems are rarely good enough, and often the hymns don't fit either, so it's up to improvisation. But make it purposeful, not apologetic or mere confusion-covering.

As for the congregation, Presbyterians seem to have an entirely different attitude from Episcopalians. Presbyterian prayers are improvisations, often not a bit better than the music an organist might improvise for prelude or postlude. But one good thing the preacher did here was to switch the slavery out of the Episcopal prayer for the politicians and use the exact words "all others in places of authority." That's fine. Our politicians are hired servants, not people "in authority" over us.

At the end of brief responsive sentences a sung amen with string-like organ pp and it was exactly right; strings lead you on, they don't shove you like flutes and Diapasons.

For the second anthem another point worth thinking about: the loudness of a solo voice is by no means the determining factor in the loudness of the accompaniment; here the tenor sang his solo part just as loudly as the soprano, but the organ covered him painfully while it, at the very same power, failed to support the soprano; the point is timbre. And the equally important factor is merely that the organ is only a necessary evil, the voices being the whole show; if the organ covers at the wrong time, it's bad; if it deserts at the wrong time it's equally bad. I'm afraid education has gone to the organistic head and crowded music entirely out of the heart. If we really like music, we'll do the right thing from the console; if we are thinking of the wrong things we'll never do anything right but resign and get out of the organ business. Music is art; it's heart stuff, not mental. In recitals we have too much noise; in services too much drowsiness.

After the money was collected the congregation sang the "Doxology" and then one stanza of "America" and I found both quite tame little things without meaning, whereas both should have raised the roof; if we don't feel both that way, let's stop pretending. I especially missed those ascending passages supplied by so many of our finest organists on the word "sing" to lead into "land"; that simple trick gives a vitality sorely needed. And the darned thing should be completely full-organ with all the high-power reeds available.

Sermon took 25 minutes, but the gentleman for the most part talked common-sense (which God created) and dodged theology (which preachers created). I believe it was Dr. Carl (though it may have been Dr. Dickinson) who always made bold to tell the preacher he should go to a good voice teacher and learn to speak with commanding tone and clean

enunciation.

No monkey-business after the sermon, only a hymn, and it should have been announced by only the first, or possibly first and last phrases, with all the enthusiasm of which an adequate organ is capable. If we want brilliance and leader-

ship, the hymns are the places for both. Somehow the preacher got to the entrance door in time to give his benediction from there, so the congregation did not have to lose time waiting to get out. Postlude began at 12:12. The service was 12 minutes too long.

Even in this enlightened day we hear many organists fumbling between stanzas. The only effective way is for the organist to hold the full chord at the end of a stanza only so long as he expects his choir & congregation to hold their notes, and then a clean break for both voices and organ, and all begin together again at rational interval on the next. The rational interval may be dependent on the measure of the music, or it may not; sometimes it will be exactly right without losing a beat. Above all else it must be done naturally, without rushing into the new stanza or delaying long enough to be lackadaisical. Your heart will tell you exactly how to do it, if you really like your job; if it doesn't, go dig ditches and let somebody else take your console. Which makes

75 minutes from opening note of prelude to opening note of postlude,

25 minutes of sermon,

15 minutes 1 second of clergy-led service, and

34 minutes 59 seconds of organist-led music in 15 items, or in all

40 minutes 1 second of clergy-led service.

The impression that still lingers is that this lady gave the service a tone of competence and vitality, complete mastery on her part yet without domineering. I thought these good Presbyterians needed a dose of vigorous leadership to wake them up so they'd be militant, not somnolent, churchmen. But yet, there's the lady at the console who was a master of her job, though shrinking from the job of doing it in a way to inspire the Presbyterians to a bit of enthusiasm.

PALMER CHRISTIAN SPEAKS AGAIN

Excerpts from his personal letters

"The variety of effect was somewhat tricky to negotiate, due to the limited resources of the organ as it now stands. The ensemble passages were not hard to plan, since between Nold and Harrison the thing simply works out that way.

"As to the organ's not being any different from other modern installations, your information is all wrong. The clarity you mention is due to the well-balanced Great Diapason skeleton at present, and the character of the Swell reeds which are on somewhat lower pressure than many modern reeds, and planned for clarity without force.

"The Pedal division always will lack weight of tone. Nold has an aversion to the mushy indefinite tone from Bourdons and Pedal Diapasons, and I agree with him to some extent. The organ should have at least one Pedal 16' Diapason, independent, for real dignified weight can come from nothing else. Such a voice need not be hooked up on the register-crescendo, but it is invaluable in many places.

"I consider his Swell 16' Flute Conique a very real improvement over the usual Lieblich; and the independent 16' Pedal Flute Ouverte is clear and agreeable, though of course it does lack weight. The chances are that I'll play again when the organ is complete; and maybe before that. Certainly I'd like to play again next year, even if no additions have been put in. I liked the setting, the organ, the audiences; they all furnished inspiration up to a point. And if the music really meant something besides notes, inspiration of another sort must have entered into the situation. I am a strong believer in inspiration; without it, what's the use of music? If that attitude is unorganistic I cannot help it; it's my creed." (Speaking of the Aeolian-Skinner in the Church of St. Mary the Virgin, New York, in the period before the instrument was enlarged to its present point, which still is considerably short of completion.)



HERE'S LOOKING AT YOU

Bombarde reeds peer intently across the tops of the Cornet mixture and you'd see also some bass pipes of the Great Quintaten and Principal if we hadn't cropped them off; the Aeolian-Skinner in First Baptist, Longview, Texas.

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BRILLIANT FRENCH ORGANIST

Organist Eglise du Saint-Esprit, Paris—Professor of Organ and Improvisation, Royal Conservatory, Liege

NEW YORK

French organ playing has been one of the musical glories of our century; Jeanne Demessieux, who played an organ recital last night in the Central Presbyterian Church, is clearly a light in that glory. All evening long your reviewer, who has known most of great organ playing of our time, from that of Widor and Bonnet and Vierne through Dupré to Messiaen, could only think of those masters as company for this extraordinary musician and virtuoso.

Notable throughout the evening were the soloist's elaborate and subtle treatment of registration and her powerful rhythm. No less subtle and no less powerful were her phraseology and her acoustical articulation. There was no mud anywhere, only music making of the most crystalline and dazzling clarity. Every piece had style, beauty, gesture, the grand line.

—VIRGIL THOMSON, *N. Y. Herald Tribune*

BOSTON

It seems beyond dispute that Jeanne Demessieux ranks with the supreme organ players of the time.

—RUDOLPH ELIE, *The Boston Herald*

PITTSBURGH

Her playing of the baroque style of Bach and Handel is brilliant but also intensely musical in her sincere attention to details of contrast.

—FRED LISSFELT, *Sun-Telegraph*

NEW ORLEANS

The finest organ recital—and among the best of any kind—that we have heard in New Orleans.

—EWING POTEET, *New Orleans Item*

BRANTFORD, Ont., Canada

It is not always safe to judge a musician's performance by the reaction of an audience, but the prolonged applause that Jeanne Demessieux received Tuesday night in Brant Avenue United Church was no excessive tribute to the polished artistry of her performance.

—FRANCK SCHOLES, *Brantford Exposition*

SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

School of Sacred Music, choral, organ voice, theory; New York City, July 6 to Aug.13; May page 138.

W's-Li-Ro, school for choirmasters; Shaker Heights, Ohio, June 28 to July 2; May p.160. Westminster Choir College, choir-work for church organists, public-school music for supervisors, organ-playing; Princeton, N.J., July 26 to Aug.15; June p.169.

Ernest White & Edward Linzel, liturgical music for the Episcopal church and organ-playing; New York City, June 15 to 30 and Aug.16 to 31; May p.138.

CHURCH CHUMPS

"Last week three of us went to an Episcopal cathedral to hear the new organ, but the organist informed us he had a serious problem in not being allowed to play the organ during the day. That ultimatum came from the dean of the cathedral. One of my friends has not stopped sputtering about it yet." Nor ever should. If a clergyman would only read his Bible he'd discover to his amazement that Christ said He came not to be ministered to but to minister to others. Anyone still ask what is so often wrong with the church?

PROGRESS, HOORAY!

Report from Dorothy Wood, Coolidge, Ariz.

At last the light is dawning. Two new choir members—one an excellent bass—have sparked the need for better music. This last year we have used John Holler's collection, another collection of motets edited by Lundquist, Hummel's 'Incline Thine ear,' Greig's 'Jesu tender Savior,' 'Ivanov's 'Bless thou the Lord,' Farrant's 'Lord for Thy tender mercies' sake,' Noble's 'Go to dark Gethsemane.'

The response of the congregation has been most gratifying & I've been positively proud now & again. Better than the Choir Herald isn't it?

Of course, now it is June & we're lucky

if there are three men in the choir. But can September be far behind?

How do you like being a father confessor? (Like it fine, when our beloved Miss Soosie thus sets the pace for the so-tired men on the bench. But don't let her fool you; the two new choristers gave her nothing more than a little spark of encouragement and she up & did the job on her own.—Ed.)

OUR JIMMY

Bless him, James C. Petrillo, owner of all unionized "musicians" in America, has announced himself in favor of junking the rule that required a local theater or nightclub to hire an unused local group of players whenever it gave an engagement to a big-name jazzband. It's the evil-smelling old rule to "protect" the "musicians" by forcing people to pay them wages for doing not a thing. The typographical union had such a theiving rule too—when a publisher received a plate from an advertiser he was compelled to set type for the whole thing anyway, even though that type was not of the least use to anybody in the wide world. How dishonest can laborunions become? Vote-hunting politicians are the real crooks behind such thievery.

T.A.O.'S NAMEPLATES

George W. Needham furnishes some history on the Wilk & Peragallo plate mentioned on March p.86. "In 1923 the Fabian Theater interests took over the Playhouse, Ridgewood, N.J. I was engaged as organist, John Peragallo was engaged to repair the organ; the action had to be all rewired. J. P. also built an organ for the Catholic Church in Ridgewood."

PRIVATE LIVES

"Finally landed a summer job with an organ company; I'll be working in Ann Arbor for Aeolian-Skinner overhauling and rebuilding the 1928 Skinner in the University's Hill Auditorium." This was the grand organ built for Dr. Palmer Christian. "Easy now, watch the blood-pressure; they're not going to change the stoplist—much. Maybe take some leather off the 8' Opens, and replace reed tongues; the rest is mostly action work." —S.E.Y.

EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

July 22, 1954, 8:00

HAROLD FINK

Atonement Lutheran, Asbury Park, N.J.
Handel's Concerto F
Purcell, Trumpet Tune
Bach, Preludes Am, Bm;
Lord Hear the Voice; Son.5: Allegro;
Gigue Fugue.
Franck, Prelude-Fugue-Variation
Faulkes, A Mighty Fortress
Rheinberger, Son.Ef: Canzona; Intermezzo.
Stebbins, In Summer
Vierne, Son.1; Allegro Vivace; Finale.
July 28, 8:15

CLAUDE L. MURPHREE

City Hall, Portland, Me.
Handel's Firework Music
Bach, Two Choralpreludes
Prelude & Fugue Am
Fletcher, Fountain Reverie
Bull, Rondo G
Franck, Chorale Am
Purvis, Four Dubious Concepts:
Petites Cloches; Nocturne.
Urseth, Song of the Clock
DeLamarter, Carillon
Bonnet, Concert Variations
Sept.5, 4:00

CLAUDE L. MURPHREE

St. Michael's, Anniston, Ala.
Vivaldi's Concerto Am
Reubke's Sonata
Purvis' Four Dubious Concepts
Kinder, In Moonlight
Mulet, Thou Art the Rock

HE'S IN THE ARMY NOW

"I'm hoping to go to Europe but time will tell. Experience shows that those who want to go stay here, and those with wives & children are sent to Europe." You wouldn't expect the Pentagon crowd to do anything the intelligent or economical way, would you?

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HILLIAR



DR. M. P. MOLLER, JR.

head of the famous organ business established by his father in 1875 was given the honorary LL.D., June 14 by Muhlenberg College. Dr. Moller is president of M. P. Moller Inc., president of Hagerstown Trust Co., a director of the Potomac Edison Co., a trustee of Washington County Museum of Fine Arts, a trustee of the Hagerstown Y.M.C.A., president of the Board of Foreign Missions of the United Lutheran Church in America, member of the general board of the National Council of Churches of Christ in the U.S., and a trustee of Susquehanna University.

BRUCE M. WILLIAMS is in the army now, a chaplain's assistant in Fort Dix. "Enjoy the work very much. Have a men's choir of trainees who are with me only four weeks, 30 to 35 voices, 10 to 12 of them new every week, a completely new choir every month, so you can see the problems that presents. I have a Hammond electrotone and do most of our choral work unaccompanied as I don't like the tone for that, but aside from the fact that the pedal-board is always running out of notes, I have adjusted myself to the thing. Soft music comes off well but above mf it's not pleasant to my ears. I am interested in hearing about music for men's voices; good stuff that is not too difficult. Unison numbers are useful and some are interesting, but 3-part and even 4-part to 6-part writing in spots presents more challenges and makes the whole thing more palatable." Any organist not

William H. Barnes

Mus. Doc.

Organ Architect
Recitals

Author of

'Contemporary American Organ'
(Five Editions)

8111 North St. Louis Avenue
Skokie, Illinois

too busily engaged in adding up his bank-balances each day might confer a favor on this captive organist by writing him about music of the kind he needs; he's Pvt. Bruce M. Williams, Chapel 12, 273 Infantry Regiment, Fort Dix, N.J. Here's his May 30 morning service:

Thiman, Sarabande
Rowley, Benedictus
"Let us now praise," R.V. Williams
Bach, Son. 2: Allegro

ROBERT B. MAYE
having sampled the organplaying profession for enough years to satisfy him, is now learning the organbuilding business with the Schantz Organ Co., aiming to specialize in voicing & finishing.

ANNE DU'PRE ROYALL
arrived May 13 showing the splendid good sense to pick an organist for her mother—

Jervey Du'Pre Royall of Mount Pleasant, S.C.
SCHOOL OF SACRED MUSIC
in New York conferred the S.M.D. May 25 on Corliss R. Arnold, Charles M. Fisher, Marilyn Mason, Charles W. Schilling, Peter Waring, George Y. Wilson; and the M.S.M. on 16 men, 9 women.

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

Martin W. Bush

F. A. G. O.
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Donald Coats

ST. JAMES' CHURCH
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William Ripley Dorr

Mus. Bac., B.S.
Palos Verdes Estates, Box 156
California

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

C. Harold Einecke

Mus. Doc., Mus. B., F.W.C.C.
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and THE MUSEUM OF ART
Santa Barbara, California
Recitals — Lectures — Instruction

Robert Elmore

CHURCH OF THE HOLY TRINITY
Rittenhouse Square, Philadelphia

DR. JULIAN R. WILLIAMS
of St. Stephen's Episcopal, Sewickley, Pa., was given the honorary Mus. Doc. June 5 by Grove City College.

T.A.O. SAYS NO

"Wouldn't it be quite a saving to you if you mailed your magazine without benefit of an envelope?" Those lovely cover-plates are our pride & joy and we don't want them damaged in transit. We're not trying to save money, only to help readers & advertisers. O.k.?

Eugene A. Farner

Harold Fink

Recitals

Tenafly

New Jersey

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.
Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY

OLIVER HERBERT

Mus. Doc., A.T.C.M.
FIRST CHRISTIAN CHURCH
2306 Vineville Avenue
Macon, Georgia

EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY OF COLORADO
Boulder
RECITALS LECTURES

Horace M. Hollister

M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist
Christ Church Cathedral
LOUISVILLE, KENTUCKY

RECITAL PROGRAMS

First consideration is given here to those who have made their names well known to our readers and to programs of music good enough to interest the cultured layman.

NOTE

Those submitting printed programs for space here should add a note to such program to say why it is more interesting than any of the other hundreds of programs received, unless such reasons are already apparent.

Here is an exact record of the number of recitals brought to our attention for the months indicated, all played in New York City:

42 October 1953
43 November
24 December

August
MAEKELBERGHE
Detroit

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OGDENS
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Shaker Heights — Cleveland, Ohio

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Bronxville — New York

Roy Perry
FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

RICHARD PURVIS
Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

Cora Conn Redic
MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher
SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott
Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

44 January 1954
39 February
45 March
26 April
21 May up to and including May 20
Certainly other large cities must have duplicated this record or even surpassed it; an organist playing an annual recital in his church naturally considers it the event of the year, but how about the thousands of other readers? Should they be expected to take interest in it too? The Editorial verdict is not at all, unless the sender gives special reasons to make it important to other readers.

JOHN HAMILTON
University of Southern California
Harpsichord Senior Recital
Rameau's Suite Em
Scarlatti's Sonatas K-492, 238, 239
Bach's Concerto Italian Style
Prelude & Fugue E (W-T.)
Chromatic Fantasia & Fugue
DOUGLAS JOHNSON
College of Pharmacy, Decatur
At Commencement Exercises
Bach, Siciliano, O Hail This Brightest:
Adagio.

Elgar, Pomp & Circumstance
Karg-Elert, Now Thank We All
On a 4-50 Kilgen in First Baptist; Mr. Johnson is on the faculty. "Since I don't have a church job, this is about my only public appearance as an organist; two weeks of practice a year don't make for outstanding playing, but the program came off rather

Clarence L. Seubold
ST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky

Robert M. Stofer
M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Orrin Clayton Suthern II
ORGANIST-CONDUCTOR
Associate Professor of Music
LINCOLN UNIVERSITY
Lincoln University, Penna.

Charles Dodsley Walker

SAMUEL WALTER
BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver
Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing
M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

smoothly. Our librarian played piano in the Bach Siciliano, done as an organ-piano duet. Used opening part of Franck's E-major for 'diploma music.' Pharmacists are not notably music conscious, so I suspect most of my efforts were wasted, except possibly for the titles—a couple of those seemed particularly appropriate."

CLAUDE L. MURPHREE
University of Florida
Faculty Recital
Borowski's Suite for Grand Organ
Benoit, Au Soir de l'Ascension
Noble, Elizabethan Idyll
Karg-Elert, Starlight
Diggle, Caprice-Musette; Scherzando.
Clokey, Four Sketches from Nature
Marriott, Cathedral at Night
Bonnet, Concert Variations

Mr. Murphree's still giving them real music they can enjoy.

***LAUREN B. SYKES**
First Scientist, Hood River
Dedicating a Wicks Organ
Purcell, Trumpet Tune (Bonduca)
Bach, Two Choralpreludes; Fugue D.
s. "When Thou art near," Bach
Berlioz, Serenade to the Madonna
Liszt, The Christmas Tree
Saint-Saens, Rhapsodie
Schumann, Sketch C
s. "My song shall arise," LaForge
Van Hulse, Father Brebeuf Carol
Matthews, Spring Caprice
Negro, Deep River
Viene, Carillon

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JULIAN WILLIAMS
St. Stephen's, Sewickley
From a Series of Six Recitals
Sibelius, Bells of Berghall Church
Liszt, Prelude & Fugue on Bach
Franck, Chorale Am
Snow, Distant Chimes
Rheinberger, Son.5: Adagio
Mendelssohn's Sonata 6
Couperin, Dialogue on Vox Humana
Weaver, Bell Benedictus
DeLamar, Carillon
Franck, Piece Heroique
Purvis, Communion
Weinberger, Abide With Us
Reger, Intermezzo 59-3

From Other Programs

The following seem to be numbers of special recital value from the programs of Dr. Marshall Bidwell, Dr. Edwin Arthur Kraft, and Dr. George Mead and his associates in the Old Trinity series, New York; * marks the first selection from each of the three.

*MacDowell, To a Water Lily

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DR. EDWIN ARTHUR KRAFT
who went to Trinity Cathedral, Cleveland, in 1907, ran away for a few years as concert organist for the city of Atlanta, Ga., but the Cathedral couldn't get along without him and he had to go back. Something from which he can never run away is the D.S.M. thrust on him June 14 by Kenyon College. His sanity pervades all phases of his life—music, church, recitals, program-making, organs, politics, economics. He's one of the great of the organ world, a bundle of energy as well as sanity, and the fact that 76 compositions have been dedicated to him shows how much composers value the way he plays, for that playing makes friends every time. Incidentally it's a new photo made at T.A.O.'s urging for use here. Says his Cathedral staff: "We who come in contact with him day by day know him also as a man with a terrific sense of humor, boundless energy and enthusiasm, and a fellow with whom one can have a lot of fun."

To a Wild Rose
Gaul, Easter Morning on Mt. Rubidoux
Yon, Christo Trionfante
Guilmant, March on Handel Theme
F.S. Smith, Spring Morn
Gaul, Mist; Wind and Grass.
Friml, Echoes of Spring
Faure, The Palms
*Guilmant's Sonata 5
Rheinberger, Son. 16: Andantino
Tombelle, Toccata Em

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

*Weinberger, Abide With Us
Rowley, South Wind
Pasquet, Lo How a Rose
Guilmant, Pastorale
Noble, Gloria Domini Prelude
Bonnet, Clair de Lune
Franck, Chorale Bm
Gluck, Orpheus: Andante
Borowski, Son. Am: Finale
Tchaikovsky, Andante Cantabile
Edmundson, Pastorale Antiqua
Franck, Piece Heroique
Nevin, The Clown
Debussy, Sunken Cathedral
Widor, Son. 4: Andante

WILLIAM F. BRAME
enjoyed getting this letter from his former Church: "Our choir budget this year is \$3000. which is quite a step up from the \$1200. of last year. You and Mary Hunter are largely responsible . . . you showed the congregation how good music can help in getting more people to church."

PLEASE DON'T
staple your check to the subscription-renewal bill; just tuck it into the envelope along with the bill, or keep the bill and send the unexplained check back to us in the return-envelope on which your name & address are already printed. No worker in T.A.O. office will be careless enough to make any mistake in such things here. It is easy to staple documents together but it takes time to carefully remove staples. So please do not use them.

DR. WALTER PISTON
received the honorary Mus.Doc. June 19 from Bowdoin College.

A MAN'S PRAYER

"Lord, give me the serenity to accept what cannot be changed; give me the courage to change what should be changed, and, dear Lord, the wisdom to know one from the other."—A footnote on an Army Chapel bulletin.

OBITUARY NOTICES

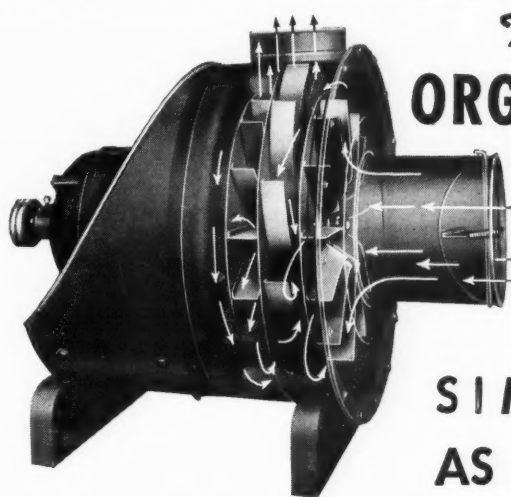
These fellow-workers have finished their course, but their memories live on with us.

Michael H. Cleary, died June 15 in New York City, age 52, graduate of West Point, organist of the R.C. Chapel while there, born in Weymouth, Mass.

Minnie Adams Fischer, June 6, Maplewood, N.J., age 64, widow of H. Franklin Fischer, survived by a son; an organist but no record anywhere of where she played.

Dr. William Pierson Merrill, beloved minister-emeritus of Dr. Dickinson's Brick Presbyterian, New York, June 19, age 87, grand man & clergyman, loved by all who knew him; said this: "Democracy and freedom become idle dreams before the ruthless onslaught of the dictators. Unless we wrestle mightily for the liberty of others we shall not preserve our own."

Marion E. Simmons, July 2, 1954, Elizabeth, N.J., age 74, organist of Union Baptist for almost half a century, a spinster survived only by a sister.



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227B

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CANTATAS AND ORATORIOS

Record of last season's performances

This list includes only such performances as were brought to T.A.O.'s attention; figure after a title indicates number of performances, others were done once each. Bach had 22 works done 60 times, an increase over the prior season; other foreigners had 64 works done 197 times; Americans had 25 works done 37 times, a considerable improvement over the prior season.

As usual, T.A.O. is not responsible for spelling; Bach cantatas identified only by number are ignored here.

Bach, Christmas Oratorio

Magnificat, 3

Mass Bm, 7

St. John Passion, 2

St. Matthew Passion, 19

Bach, Cantatas

Bide With Us, 2

Christ Lay in Bonds, 3

Come Redeemer, 2

David's Son

For Us a Child

God's Time

I Will my Cross

I Suffered with Great

Jesus Now will We

Jesus Thou my Wearied, 2

Now Hath the Grace

O Light Everlasting

Out of the Deep, 2

Sages of Sheba, 5

Stronghold Sure

Sleepers Wake, 2

Thou Very God

Numbered cantatas, 8 (not identified)

Baxter, Hound of Heaven

Beach, Canticle of the Sun

Beethoven, Missa Solemnis

Mount of Olives

Berlioz, Flight into Egypt

Requiem

Binder, Esther Queen Persia

Bingham, Canticle of the Sun

Bitgood, Job

Brahms, Requiem, 12

Song of Destiny

Britten, Ceremony of Carols, 5

Rejoice in the Lamb

Bruckner, Mass Em

Buxtehude, Command Thine Angel

Rejoice Beloved, 6

Twilight Music, 2

Clokey, Alleluia Lord Immortal

Divine Commission

Davies, Everyman

Deliuss, Evocation

Debussy, Prodigal Son, 4

Dickinson, Redeemer

Dubois, Seven Last Words, 10

Dvorak, Stabat Mater, 3

Elgar, Dream of Gerontius

Light of Life

Elmore, The Cross

Incarnate Word, 5

Faurc, Requiem, 13

Mass A, 3

Georges, Way of Cross

Gounod, St. Cecilia Mass

Handel, Judas Maccabaeus, 2

Messiah, 26

Haydn, Creation, 7

Imperial Mass, 2

Passion

Honegger, King David

Horton, White Pilgrim

Kodaly, Missa Brevis, 2

Luvaas, Shepherd's Christmas

Lockwood, Carol Fantasy

Maitland, Glorified Christ

Matthews, Gethsemane

Triumph of Cross

Mendelssohn, Elijah, 16

Hymn of Praise

St. Paul

Milhaud, Miracles of Faith

Mozart, Grand Mass

Litany Bf

Requiem, 6

Palestrina, Missa Brevis

Parker, Hora Novissima, 5

Pergolesi, Stabat Mater, 2

Poulenc, Stabat Mater

Purvis, Judas Iscariot

Rossini, Stabat Mater, 9

Saint-Saens, Christmas Oratorio, 7

Schubert, Mass G, 2

Mass F

Miriam's Song

Schuetz, St. Matthew Passion

Seven Last Words

Shaw, Redeemer, 2

Sowerby, Christ Reborn

Forsaken of Man, 4

Stainer, Crucifixion, 18

Van Hulse, Beatitudes, 2

Verdi Requiem, 8

Vivaldi, Gloria

Weinberg, Isaiah

Road to Emmaus

Willan, Mystery of Bethlehem, 2

D.M. Williams, Pageant of Nativity

R.V. Williams, Dona Nobis Pacem

S.Wright, Green Blade Riseth

MORE BAD MUSIC

Louisville Philharmonic has bribed twelve composers to write symphonic works at \$1200. each. So money, not inspiration, makes music? Much of it sounds so.

PRIVATE LIVES

"I play the organ only when necessary as a substitute; am working at it, though; hope to do a good job later. Our music budget now is \$2000., up from \$100. in 1943. The active music program has demonstrably increased the Church membership. Attended University, but married at 17—a big secret!" (We'll keep it secret too.)

MARY ELIZABETH BONNELL

of First Presbyterian, Cranford, N.J., maintains four choirs: Carol 9 to 12, Chapel of highschool age, Chancel of adults, and a special Oratorio Chorus of choristers from all neighboring towns. "My choirs work beautifully; they are really a very fine group. The children are always fun to work with, though I must admit—probably shouldn't!—that I am not, never have been, never expect to be, very keen about children's choirs." Her four Lenten vespers: her choirs, organ-piano-soprano-contralto, organ & string quartet, Stainer's "Crucifixion," this last 'new to Cranford, much to my surprise."

MARCEL DUPRE

has been appointed director of the Paris Conservatory, Paris, France; in 1923 he was with Vierne in Notre Dame Cathedral, succeeded Widor in St. Sulpice in 1934, succeeded Gigout in the organ department of the Paris Conservatory in 1926. That straighten you out? It couldn't happen to a finer gentleman.

PAPA HAYDN

gets his head back again; according to a report in the New York Times, his head was stolen from his grave 145 years ago; he was first buried in 1809 in Vienna; later his body was taken to the Esterhazy estate in Eisenstadt; there it was discovered the head was missing; a secretary confessed on his deathbed he had stolen it for a bribe by a group of doctors who wanted to examine it; one of them took possession ultimately and willed the skull to the Vienna Academy of Music; another doctor stole it, and willed it to Vienna University. The Esterhazy family had prepared an elaborate tomb for Haydn and wanted all of him. So now he's safely interred in the Esterhazy memorial tomb in Eisenstadt—until the communist scum of the earth decree otherwise.

Heinz Arnold

Mus.D., F.A.G.O.

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ON YOUR KNEES

He was jailed because he wrote a letter to a political hireling and failed to use the title Excellency. Germany? Russia? Not at all. Buenos Aires in South America. Coming closer. Remember the American soldier who was disciplined because he passed Harry Truman on the street and did not salute him?

PRIVATE LIVES

"My hobby is botany & biology; have bought a microscope to further the study. Except for my love of music, this hobby is making me travel toward the future land with quite a degree of satisfaction, knowing that the God who called all living things into being, will lead us back to the great Source of Life."

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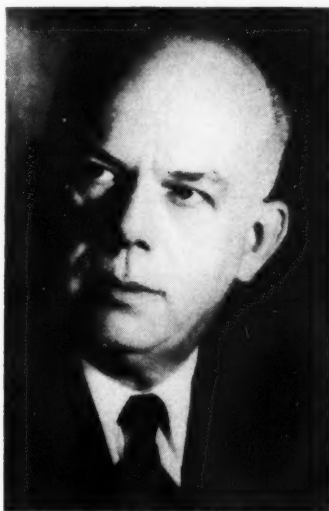
MICHIGAN

Alfred Greenfield

Conductor

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC
University College - New York University



Wayne Frary

WAYNE FRARY

Zion Lutheran, Wooster, Ohio

Here's a man who has always taken active interest in the entire organ world, not merely his one corner of it. After hard driving we induced him to record the details of his Festival of Lights service (April 1954 issue) but prior to that these pages benefited by many published and behind-the-scenes comments of his. It took even harder driving to get the accompanying photo. First a quotation:

"We operate on the premise that the choir offers an opportunity for service, plus a spiritual experience hardly possible to those in the pews. Hence we take all who offer themselves; both progress and growth have been healthy & steady. It strikes me as a solution of the choir problem in areas where trained voices are rare and all are volunteers My heathen soul almost wishes the Lutherans didn't have to pray during the Ohio heat. But we must keep the flag flying."

Mr. Frary was born on a Feb. 7 in Burbank, Ohio, had his highschooling there, graduated from Baldwin-Wallace with the Mus.Bac., studying organ & theory with Dr. Riemenschneider, later organ with Widor. Began church work with St. Paul's Lutheran, Cleveland, followed with 18 years in four Detroit churches till the army got him and sat him on the bench of a Hammond. He escaped (honorably) after 38 months and became organist of his present Zion Lutheran in 1941, where he has a 3-29 Austin and directs two choirs.

To him music is still a pleasure and running his choirs on a volunteer basis a challenge; the latter is also a pleasure, since he does it his own way, not conforming to any book of rules.

NOT EARNING MUCH?

If you're a concert organist don't let it worry you. The Philadelphia Orchestra had a \$104,795. deficit last season.

NEED A GOOD SLOGAN?

"Let's all be nice to one another." Good enough? It was announced July 8, 1954, by —of all people—the new chief of police of Germany, Wilhelm Tiegethoff to whom all honor.

PARAPHRASED

from W.F.B. with apologies: "How crazy can Dr. Pedalthumper get? Hasn't he learned? In the Franck B-major Andante I distinctly heard a lush Vox Humana, a capped Oboe with Tremulant, and some gorgeous strings. Has he lost his mind? Imagine real music from an organ!"

H. WILLIAM HAWKE

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TRINITY CATHEDRAL

Cleveland, Ohio

Head of the Organ Department
Cleveland Institute of Music

JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 431

Claremont

California

VERY MINOR "NEEDLES"

By F. H. Thompson, Immanuel Church, Wilmington, Del.

Re the May Cover, I was a little surprised that the slant-top wood pipes were considered unusual. My 1896 Haskell has a 4' Hohlflöte with just this treatment. Clearly visible in the photo are the tuning-rollers, similar to those on metal pipes except that these are flat sheets of metal rather than sections of a cylinder; they appear to be attached at the bottom in your photo while my Haskell's are attached at the top.

The Weep & Wail Room, p.161, from Sydney, reminds me that I saw just such a room in Riverside Church, New York, ten years ago.

Frederick Marriott

Organist & Carillonneur
Rockefeller Memorial Chapel
University of Chicago

M UELLER, C. F.

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Alexander**SCHREINER**

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(Sorry but that is not correct. What Riverside has is a down-stairs chapel where overflow audiences can hear the services by loudspeaker but they can see nothing, and if any youngsters there set up a howl of protest, everybody there hears it. There is no room in Riverside where mothers may take their children behind sound-proof glass panels and hear & see the service. The weep & wail problem is solved by many New York churches that provide rooms far removed from the auditorium where children may be left during services, in charge of some of the ladies of the congregation who take care of them while the parents are in the auditorium.)

JAMES S. CONSTANTINE
gave a series of Bach recitals in the chapel of the University of Virginia on a 2-13 Aeolian-Skinner, six of them between Oct. 14, 1953, and May 12, 1954, and plans another next season. "Audiences averaged around 60 to 75, nicely filling our little chapel."

FRED M. CARTY
of the Moller faculty has completed 50 years with Moller, and we'll tell more about that in later columns; a quote from him: "The only thing to do if you're not interested in your job is get out and get another."

A POEM FOR YOU

By an unknown poet and philosopher

We steal this from Crescendo, a delightful little monthly published by the Pennsylvania Guild in Philadelphia. Nothing is worse for a choir's morale Than a plain old-fashioned Bach chorale. What could sound much more like hell Than an opus by Meinherr Pachelbel? We hope we never will be struck With a composition by Christoph Gluck. We'd rather be beneath the roots Than sing the works of Friedrich Schuetz. Something that would drive us crazy. Would be a song by Pergolesi. How we'd love a quiet saunter Amongst the works of J. H. Maunder. Paris, Springtime and amours While making love with Berthold Tours. We'd really love to sing you know, A mass by Monsieur Charles Gounod. How can we make it any plainer Than to yearn for Sir John Stainer? Whether it's Christmas or Epiphany This will be nice if we ever whiff any.

The immortal bard is a member of the choir of Ruth J. Flower, Glenside, Pa., a typical T.A.O. organist; she's a Mus.Bac. of the University of Pennsylvania, has been organist of St. Peter's Episcopal, Glenside, for several decades, and the Church bought her a Casavant to replace the Roosevelt, has an adult chorus and children's choir, two rehearsals a week.

PROSPERITY

The Hammond electrotone, delightful for jazz & night-club use, announced a net income of \$2,499,409, for the last fiscal year; "company officials indicated" that the gross income must have been around \$20,000,000.

LABORUNION NOTE

Carpenters in Greenwich, Conn., used the strike method in May to get what their employers couldn't give them on the grounds of earning; it's now \$3.24 an hour, \$129.60 for a 40-hour week. You doing as well?

HARPS & SOPRANOS

Tyler Place Presbyterian, St. Louis, Mo., has added a 42-note Harp to its organ in memory of the Church's soprano soloist; congregation established a memorial music fund on Miss Stephens' death after 11 years of service, and this is the first use of that fund.

YOUR AGE, LADIES

Tell people it's none of their business, and that's quite legal said three Special Sessions judges in New York City; when going to the polls to vote, it's enough to aver you're over 21, and you can tell the motor vehicle

bureau the same thing too; just how much over is none of their business. T.A.O. has been ahead of Special Sessions by more than a decade, for a lady's age is never divulged by T.A.O. excepting in the case of composers under serious review, and obituaries—and may you, Miss Soosie, live forever. In filling out & filing with us the technical biographical form, give the exact & full date of birth; the year will never be snooped into by anyone. Our biographical files are matters of strict confidence, open to no one for any purpose. And bless you, Miss Soosie, at my age I'm not interested in how young you are or old anyone else is. So be brave and give the whole story when requested by us.—Ed.

Harold Schwab

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